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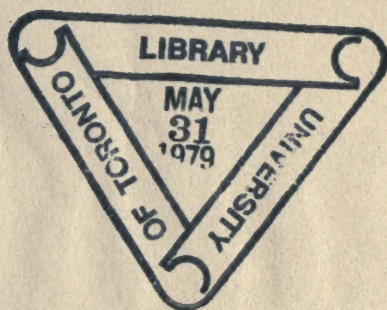


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E. R. PARKHURST, *Editor*

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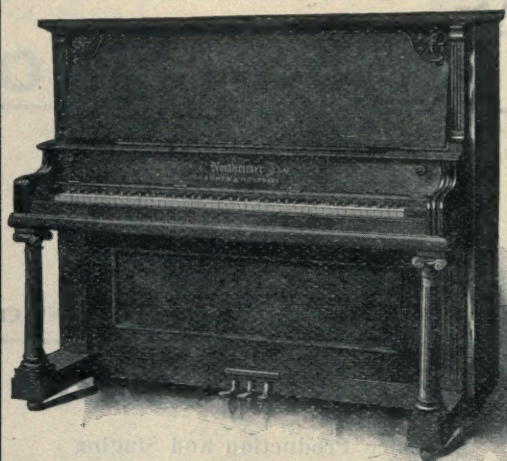
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CHAPTER I.

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The danger did not lurk so much in the flirtation itself—for she was well versed in affairs of the heart—as in the proximity of the marriage bond to which it brought her. Not that she had any objection to the married state, as a matter of fact, the subject of matrimony was one which interested her more than most. But, there was an obstacle as far as she was concerned, and this obstacle took the form of a rooted aversion to a division of her royal authority.

"A husband would be agreeable!" said the

woman, but—"No man's hand shall share my sceptre?"—said the Queen.

What wonder then that in past years, Philip of Spain, Charles IX, the Archduke of Austria and her other numerous suitors had scintillated round her matrimonial hook in vain? Like amiable fish, they had contemplated the estimable bait, had watched, waited, nibbled, and eventually advanced, or retired, according to the caprice of the royal angler.

Lately a fresh excitement had been provided for the Queen in the matrimonial overtures of François Valois, Duc d'Alençon, who was rapidly pushing his way into the foremost rank of her suitors. Since the month of January, Alençon's envoy—Count Simiers—had been in England paving the way for his master with dulcet words and flattering blandishments. A past master at such games, the designing courtier had insinuated, flirted, and even made violent love to the Queen under the shelter of his master's name. He bewitched her womanly vanity, wheedled and cajoled her—on Alençon's account—with such consummate tact that at length, like Shakspeare's



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Beatrice, she imagined herself in love with the absent Benedict.

Shortly after Simier's arrival in England, Elizabeth began to answer Alençon's letters with warmth. She declared that his messages were worthy to be graven on stone; avowed eternal friendship for him; expressed the hope that he would attain Nestor's years, and prayed that his foes might ever be confounded.

The Duke was transported into an ecstasy of delight over her epistles, and carefully nurtured the propitious correspondence. Educated, as he had been, at a court where love-making was looked upon almost as a vocation, and backed by his scheming mother, Catherine de Medici, Alençon flattered, languished, and extolled—on parchment—with almost blasphemous vehemence. Letters passed and re-passed between the royal lovers. Envoys came to England with handsome presents; ministers and ambassadors exchanged courtesies, and finally matters came to such a pass that some kind of decision became imperative. Walsingham, Sussex, Leicester and Burghley debated the question, and the last named attempted to discuss the position with his royal mistress. For answer the Queen put him off with a flippant laugh, and archly demanded information as to the appearance of the prospective bridegroom.

"How tall is he?" she queried.

"As tall as I am," replied her diplomatic secre-

tary. Elizabeth, keenly realizing how little the veracity of her ministers could be relied upon where matrimony was at stake, glanced quickly at Burghley, and raising her hand as though to tap him, jerked out: "About as tall as your grandson, you mean!"

Eventually, driven into a corner for a direct answer as to her intentions regarding the French "Monsieur," Elizabeth declared she would never marry a man whom she had not seen. "If the Prince likes to come to England," she said, "he may do so, but"—with a shrug—"he must not take offence if I do not like him when I see him."

Such a request as this was unprecedented in the annals of court etiquette. Even Catherine de Medici—whose scheming spirit paid small heed to most obstacles—was scandalized. Yet, notwithstanding her opinion that her son's visit to England would be an undignified procedure for a Prince of the Royal House of France, still her son—the King—persuaded her to submit to any conditions laid down by Elizabeth; urging cogent reasons for the drawing together of England and France.

At length came the decision: "Alençon should go to England." Pending his departure, the French Prince wrote his English Goddess love letters ardent enough to satisfy the most exacting mistress, and he received appropriately coquettish replies from Elizabeth.

Amidst this hurly burly of prospective matri-

mony it was not surprising that former favourites of the Queen found themselves neglected, and, bound by a common cause become almost friendly. My Lord of Leicester, however, was not among these. He held himself aloof; waxed more sulky day by day, and a mad jealousy both of Simiers and Alençon took possession of him. His heart grew black with hate. His dark face gleamed with rage; and his tongue grew bitter with sarcasm.



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On two occasions he instigated assassins to murder Simiers, and the failure of his attempts only served to add fuel to the fire of his wrath.

Elizabeth—beside herself with indignation at the conduct of her handsome Master of the Horse—first upbraided him, in language none too delicate, and then commanded him to retire to Greenwich Castle and remain there according to her pleasure.

CHAPTER II.

So this mingling of tragedy and comedy had dragged along its way for seven months, when August arrived and brought with it a further development of matters. Early in the month a ball was being held in Greenwich Palace; one of the many fetes organized in honour of the French envoy, Simiers. A tournament between six ladies and a like number of gentlemen who surrendered to them in mock homage, took place amid acclamations, and during the evening the accomplished Queen herself, danced, and posed to the admiration of her subjects.

The flattering intercourse of the past few months

had left their mark upon Elizabeth, and to-night her face was softened and gracious almost to beauty. Slightly tired after her exertions in the dance, she had seated herself, and was coquetting with her "little ape" (as she called her favourite Simiers) when a masked minstrel advanced gracefully towards her. In and out of the guests he picked his way—never once pausing, never once hesitating—until he arrived in front of where Her Majesty was seated. Then, he made her a deep reverence; producing a violin most wonderfully wrought in quaint design and carving from under his cloak. His fingers plucked the strings softly to test their pitch, after which, he rested the instrument lightly against his left breast. Next he raised his bow with a masterly freedom of action, and allowed it to hover over the strings for a second as though mesmerizing the sounds to come forth, then began to improvise a tender plaintive melody, which quickly attracted the musician's ear of the Queen.

Her mind was just then so filled with romantic suggestions of love and marriage, that her spirit was well in tune with the minstrel's mood. She listened to his gentle strains with wonderful appreciation, and when he ceased playing, commanded him to recommence. Obedient to her wish his



QUEEN ELIZABETH

fingers began to chase one another in a bewitching "coranto" full of merriment. Then he wandered off into a well-known "ayre" of Byrds, and finally slipped into the familiar "Chivey Chase." Her Majesty was veritably enchanted, she clapped her hands, and would have questioned the apt musician, but that he seemed to forestall what was in her mind, and quickly making a low bow, he turned

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swiftly, and was lost to view, thus frustrating the Queen's interrogations.

On the following night the court was regaled with a masque—a form of entertainment much in vogue at that time. Amidst the chatter and gossip in which the guests indulged during the entertainment, and at its conclusion, the masked minstrel of the previous night again appeared suddenly before the Queen. As on the previous evening, he made a sweeping bow, produced his violin of "quaint design and carving" from under his cloak, and proceeded to mingle ravishing airs and dances for her pleasure.

To-night Elizabeth fancied that the minstrel's eyes sought hers with an almost audacious eagerness. Situated as she was with the admiration and adulation of all classes, still each new admirer never failed to give her gratification. This romantic masked figure, in particular, interested her a good deal, as besides satisfying her vanity, he piqued her intrigue loving nature, to the end that she resolved to discover his identity. It was with this object in view that she bent forward again to interrogate him, but,—as on previous occasions—the minstrel was too quick for her. At the first word she addressed him, he vanished from her sight amongst the guests.

Still, night after night, banquet, water fete, ball or masque, the mysterious silent figure was sure to glide in, until it became such a familiar object amongst the crowd, that Queen and courtiers learned to accept the stranger's speechless calm, and abandoned themselves to the pleasure of listening to his graceful art without demur. •

CHAPTER III.

ONE evening, about a week after the mysterious minstrel's first entry at the court, he came as usual but played on this occasion with such exquisite art that he attracted many of the courtiers round

him, and these in an idle frame of mind began to make comments.

"The minstrel again," said one, casting up his eyes.

"A pretty gift, but, why so mysterious? We none of us know where he comes from, or indeed how he contrives to get among us!"

"Minstrel!" exclaimed a third scornfully. "A pretty minstrel, 'Sblood! more likely a secret envoy of the Spanish Philip!"

"Sh!" murmured a fourth warningly. "Speak not so loud. What thou say'st hath perchance some truth in it, but, My Lord, thou must allow that he hath a pretty skill with the fythel, whatever he may be."

"True," answered the man who had spoken first. Then in an agitated whisper: "By my faith, friend, I would give my oath that the minstrel of to-night is My Lord of Leicester in disguise."

"Nay! Nay!" exclaimed the man addressed; "knowst thou not that Dudley is in disgrace. He hath not shown at court this many a day. Thou art mad!"

"'Tis Leicester I'll dare swear"—reiterated his companion. "Beshrew me if this be the same musician as hath come here formerly. Look! man, look at his cloak!"

"'Tis a new cloak my friend, but what of that?"

"What of that? 'Tis the very pith and marrow of my statement. Do not thine eyes tell thee that thou hast seen My Lord of Leicester, riding with the Queen, in yonder cloak, this many a time."

"'Sblood, so it is," exclaimed his companion thoroughly roused. "But," he continued, still scanning the minstrel closely, "methinks he seemeth too smock faced for the Earl. What say you?"

"I say a bid for the Queen's favour is well worth the loss of a beard. Well!—happy he who succeeds best, but, my faith, I would not wear the minstrel's trunks this night for a kingdom!"

The gallants near her Majesty, had also observed the tell-tale cloak, but, none cared to be the first to mention it to her. Only Simiers, who heartily reciprocated Leicester's hatred, mustered his intellectual forces for war.

"And it please your Majesty"—he purred, "the music to-night is more *charmante* than ever. One might almost imagine this to be the divine touch of a fresh hand. Another enamoured Orpheus come to worship at the shrine of Venus.—*Mon Dieu!* Madame, these strains make me dream of

Truly he is the only man fit to carry away such a prize!"

"Fie my little ape!" exclaimed the Queen much tickled at the fancy, "methinks thou dost forget. Helen married Menelaus e'er yet did Paris, fly with her. Would'st have a scandal at the Court? Oh fie upon you thou ape, thou doth make my cheeks aflame."

"*Pardieu* Madame! your tale is according to the classics, but may not the reigning Helen, the Helen who rules all hearts create a new ending. *Sacre dieu!* but, let her make the true, beautiful, romantic marriage with her devoted Paris, and raise brave heirs to the throne of England."

The Queen blushed, smiled archly at the Count, and playfully tapped him. For a space they sat silently listening to the minstrel's playing. Suddenly, Simiers gave a visible start. He looked at the Queen, then back at the minstrel with a shifty glance. At length he leaned over to Elizabeth, and cautiously whispered in her ear. Elizabeth, also, immediately turned her eyes on the player. She scrutinized every detail of his dress, stared steadily at his cloak, peered at his masked features, and all the time her expression was changing from incredulity to anger—could it be? Surely her eyes could not deceive her, but—how dared he!"

"Monsieur," she said, turning to Simiers with some show of agitation, "I doubt but you are right; 'Sblood! but we feel assured that you are. The evidence seems to stand before our eyes, but with what a keenness doth the disgrace brought upon us by one of our noble subjects strike us—Alas! you are right Monsieur, this is no minstrel. It is My Lord of Leicester, the creature whom I myself have made, and yet he disobeys my strict commands and dares to appear before me thus!"

As she spoke her colour rose, her eyes snapped fire, until her vexation overpowered her and she jumped up, stamping her foot. "Cease this noise!" she almost screamed, turning upon the unfortunate minstrel. "Be silent at once! Such an occupation is only fit for low born scullions, and drunken louts. Cease the noise I say, or thou shalt be made to do so in a way thou wilt not like."

The minstrel let the violin fall to his side and stood mute before the irate Queen.

"So you have dared to come in spite of our commands. Have we not forbidden your presence here? And yet you presume to appear before us. Take care, My Lord! Take care how you do force our displeasure. Disobedience shall not pass unpunished at our court." She drew in her breath with a hissing sound, "but, for to-night go sir, go and await our pleasure, and while you wait our will with you, remember that if your dignity cannot prevent you from committing such disobedient acts, at least allow the thought of the bad example you set our subjects to deter you from any further rashness." During the Queen's rapid speech, the minstrel glanced round as though seeking a convenient means of escape. But, the chances of getting free were very small for he was surrounded on every side. Simiers's scornfully triumphant



my own country; strange to say. There is something in them that takes me to the French Court and—and"—softly—"Ah! but how wonderful! I see your Majesty there, and she is the envy of all present. Madame, your beauty would make all the French ladies *jalouse*, to—to distraction. How gallants, poets, painters, would adore you, sing of you, praise you. Yet, there would be one amongst them who would love you more dearly than—than his very life." His little eyes scanned the Queen's face keenly to mark the effect of his words, then continued—"That man your Majesty is my Master. Ah, *mais comme il vous aime, Mon Dieu!*" Again he paused to mark the effect of his speech.

"*Pardieu!* but what a skill he hath in all things"—meditatively. "Such a poet, musician, and soldier, were ne'er combined in one man before. Such bravery, such strength, such gentleness surely deserves the favour of the beautiful Helen.

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glances, were an additional irritant to the minstrel's position, yet, he seemed to seek the French envoy's eyes, for he gazed into them steadily. The two men seemed attracted to one another and for some unknown reason, the minstrel courted Simiers' attention, and even drew aside a corner of his cloak so that the cute little Frenchman could not fail to see a device in diamonds on the minstrel's breast. Immediately, Simiers's look of scorn vanished. An expression of concern lurked in his eyes. He—most suave courtier—actually made an effort to speak and hesitated, then taking heart of grace, whispered cautiously in the Queen's ear.

At first Elizabeth seemed hardly to comprehend what her little "ape" said. She too appeared wonderful to relate—momentarily disconcerted. Her anger vanished as suddenly as it had come, her colour deepened—an awkward pause followed. She stared first at the minstrel, then at Simiers in a half dazed manner. She looked at Simiers, she looked at the minstrel.

"Faith," she said, "we've changed our mind. My Lord of Leicester shall not go without an explanation. Let him come to our private apartments."

Escorted by her ladies and gentlemen in waiting, the Queen passed majestically down the ball room. Her small dark eyes glistened; her fair oblong face was delicately flushed; she moved with stately magnificence. As she advanced toward the door she answered the acclamations with unwonted graciousness.

"Long Live Queen Elizabeth!" cried the guests and courtiers. "I thank you, my good people" replied the Queen, and so passed from their view.

CHAPTER IV.

ONCE arrived in her own suite of apartments, the Queen quickly dismissed her attendants, but intimated to Simiers, with a wave of her hand, that she desired him to remain. The gentlemen and the ladies who formed her faithful bodyguard, retired with some inward astonishment, and could they have cast a backward glance, their astonishment would have certainly found expression. Scarcely had the doors closed behind the last retiring gentleman in waiting, than the minstrel agitatedly threw off his mask and cloak. Down on his knees he flung himself all gallant and emotional at the Queen's feet and covered her slim hands with kisses.

"Ah, Queen! Mistress! forgive the subterfuge that brought to your presence, and see only your devoted François Valois kneeling in adoration at your feet. After all these months of longing, can you wonder—most beautiful lady—that I rushed here immediately on my arrival? The hot Valois blood was fire within me, and my heart yearned to claim its mistress. I cared not if discovery came upon me, love made my spirit reckless, and I vowed I would force my way to your presence if necessary at the point of my sword. See you, I would. Alas! I did not dream that my wish would be so easily granted—Listen dear lady!

As I approached the Palace, you came riding past me upon your white charger. You were radiant, brilliant, so happy and laughing that all my high hopes were suddenly dashed to the ground. 'She has no thought of me,' I said to myself: 'She smiles joyously on others.' Ah! I felt those looks were an insult to myself. Well! I was angry, hurt, so I rushed across the park to where my attendants awaited me, and told them in the impulse of the moment that we would embark for France at once. But—when I grew calmer I longed to see your face once more before leaving England for ever—and—well, Madame, as you know, I came before you as a humble player."

Unabashed by Simier's presence, Alençon followed this speech with a flood of passionate expletives and kissed Elizabeth's hands. At first the cautious Queen was completely overcome by the wild warmth of this French wooing. Had the Prince demanded a promise of marriage from her at that moment, she could not have withstood him. Unfortunately for his cause, however, his vehemence only skirted round the crucial point, without once putting it to the test and though he continued to reiterate avowals of love, Elizabeth soon began to regain a more normal attitude of mind. Her keen judgment—which rarely failed her, even amidst the most hazardous circumstances—returned, and brought with it a level understanding as well as a certain sense of humor at the situation. So, she entreated the emotional young man to rise.

"Fair Prince, although my face pleaseth thee mightily, must it pay the toll of being denied a glance at the features of a most gallant gentleman from France? Rise, Monsieur, I entreat!"

Confused but obedient, Alençon sprang to his feet at once, and, in spite of a certain uneasiness under Elizabeth's keen scrutiny; he looked bravely on the whole. He was dark and of medium height. His irregular features were slightly pock-marked; his clothes plain and somewhat disorderly; his general aspect unkempt, yet, the mixture of chivalrous "abandon" and romantic "bravado," which characterized his mood at the moment, appealed to the coquettish side of the Queen's nature. Simiers was quick to note the good impression his master made and inwardly speculated on the distance that lay between liking—and—loving.

"Well Monsieur," said Elizabeth rising, "methinks you will be judging English manners as most uncourteous. Here hath thou been at our Court for near a week and yet thou has't had no welcome. Faith! but, our conduct seemeth most culpable and"—lowering her eyes in mock humility—"we doubt not that thy mother of Medici will rate us soundly when she knows. "But," tapping him playfully, "thou wilt champion this poor Queen. 'Sdeath! Say she was not all to blame. I leave thee to plead my cause sweet Prince, and make my peace with thy mother if need be."

"Madame you could not charge me with a happier or more cherished right than that of protector," said Alençon, in deep tones.



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The Queen blushed, and smiled, and pulled the hand he was kissing from his clasp. Then gaily: "Now, Monsieur, and you my little 'ape,' we three will sup together. Come!"

CHAPTER V.

THE three made a merry trio. After the reaction of the first surprise had set in, the Queen's natural gaiety of disposition bubbled over in bright wit. She teased her two admirers and coquetted with them to her heart's content. Alençon struck with surprise at her charm of manner, sat and listened to the Queen's merry speeches, venturing scarcely a remark; until Elizabeth laughingly challenged him about his clandestine arrival. Then he too found his tongue and readily recounted the story of his coming to Greenwich Palace. He told them how his great desire to see the Queen once again before returning to his own country had led him to assume a minstrel's disguise, and come to the Palace alone. How—on the first evening—he stumbled about in the darkness for some time until he fell against a small door which—wonderful to relate—yielded to his weight. How he passed through the doorway and found himself in a large room which appeared to be the sleeping apartment of a person of rank. How he passed through the room into a labyrinth of passages without, and how—after diverse wanderings—he eventually found his way to the ballroom. Then he told how the romance of the situation grew upon him, so that he



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could not resist the temptation of prolonging the jest night after night.

"Ah! but Monsieur!" interrupted the Queen, shaking her finger at him. "How came you by My Lord of Leicester's cloak? Faith! it was indeed a bold strategy, but fraught with mystery to us."

"*Pardieu!* Madame," laughed Alençon. "Jupiter himself could scarce have planned a more misleading disguise in which to descend upon his mistress. But, the explanation, ah! how easy and clear. It chanced that as I came through the park to-night, a man and a dog set upon me, where the trees are thickest. The man was a mean fellow and if I had had but him to deal with, all would have been well. But, *Mon Dieu!* while I was occupied in giving the villain the trouncing he deserved, the little cur attacked me in the rear, an jagged and pulled my cloak in every direction, so that at the end of the struggle I was—in rags. *Sacre tonnerre!* I knew not what to do, my cloak in shreds; I could not appear in the ballroom. I was most unwilling to go back, yet, what else was there for me to do? Then my courage said: "Push on and trust to the *Bon Dieu* for the rest." Well, I went on. I found my little friendly door which opened easily as usual. So far all was well. I stepped into the dark room uncertain what to do next. Then something happened which was surely the intervention of my good angel. I fell over a chair, measured my length upon the floor, grappled with it and discovered a cloak laid across the back of it. Quick as a flash, I flung it over my shoulders without a demur as to whom it belonged, and I entered the ballroom shortly after with its ample folds enveloping me!" "The Prince evidently passed through My Lord of Leicester's room," said Simiers with an oily smile.

The Queen's eyes twinkled with merriment during much of Alençon's confession, and when he had come to the end of his recital, she said with a mischievous smile: "In sooth it would seem 'twas a

double masquerade you did commit Monsieur, and a robbery besides. Tut, tut! what will My Lord of Leicester say when the news comes to his ears. 'Sdeath, but we cannot allow such an act to go unchecked. Must we pass sentence on thee? Well! since thou art a gallant soldier thou shalt choose thine own punishment. Say Monsieur, what shalt be?"

Her look was full of questioning challenge, and Alençon was quick to respond to it with all the cunning arts of a courtier.

"Condemn me to remain a prisoner here for ever, fairest lady," he said, gallantly. "Imprison me within thy realm for ever. Chain me with chains, bind me with irons; they will be welcome ties that keep me where I can serve thee, beautiful Queen, with all the ardour of an honest heart."

"Would'st thou be my prisoner, then?" asked the Queen arching her delicate eyebrows. "Have a care or I shall have to send thee to the Tower to satisfy thy whim."

"Nay, nay!" cried Alençon with quick impulse, "I will accept no prison or bondage that denies me the companionship of England's sunshine.—Why so hard on me most beautiful lady; so cold, so unyielding? Wilt thou not pity this poor Valois heart whose every beat chimes its devotion to a cruel Mistress."

"How, cruel?" queried Elizabeth in a softened tone. Her eager lover dropped on one knee before her: "Give me some hope, here, now, this first night of our meeting. Confirm what thou hast written me in the past. Welcome me as thy love only."

"Tut, tut! was ever woman pestered so," said the Queen, hardly knowing what to reply. "Thou art as impulsive as a child I do declare. A bad habit for a soldier, Monsieur, but an acceptable and handsome one in a lover. And now—Good night!"

(To be continued)

MR. ARTHUR BLIGHT.

MR. ARTHUR BLIGHT, concert baritone, whose portrait appears on our cover page, has an enviable reputation as a singer and teacher of voice production throughout the city and province. His singing is marked not only by technical excellence, and a beautiful natural voice, but by intelligent and artistic interpretation. Having studied under such well known teachers, as Signor Tesseman, the late Mde. Julie Wyman, William Shakespeare, London, England, and others, his scholarship is wide and musicianly. Mr. Blight has held the position of baritone soloist in the following churches:—North Parkdale Methodist, Parkdale Presbyterian, Chalmers, Old St. Andrew's, for seven years, Metropolitan, and latterly, in Bloor Street Presbyterian. Each year Mr. Blight finds time to give a song recital, which proves a source of pleasure to the music loving public. As a vocal teacher he has had unbounded success. His method of teaching seeks to highly develop the talent within each pupil, and that the results in general prove his thorough understanding of the art of singing is significantly suggested by the great extent to which he is applied to for instruction. Many of his pupils are engaged in church solo work, and are gaining a large measure of success. For the past two years, Mr. Blight has been the vocal director of the Ontario Ladies' College, Whitby, and the conductor of a large Choral Class there.

HERE AND THERE.

BY FIDELIO.

MR. ERNEST J. SEITZ, an uncommonly gifted and clever pupil of Dr. A. S. Vogt, gave a highly successful and artistic piano recital in the Conservatory Hall on the 23rd of last month. Mr. Seitz is yet a mere lad, but the exacting nature of his programme and the manner in which he carried it through convinced one as to the soundness of his teacher's method of instruction. I was impressed with the touch, tone, technique and expressive qualities revealed by the young pianist whose future looks particularly promising.

Miss Norma Johnston, who is one of Mr. W. O. Forsyth's pupils, also gave a delightful piano recital in the theatre of the Normal School on the same evening as Mr. Seitz. Miss Johnston's playing was noteworthy for its technical brilliancy, her touch being clear, precise and effective. Her performance of Chopin's G minor Ballade received an interpretation pulsating with energy and fine rhythmical and rubato effects. Mr. Barnaby Nelson, a robust tenor, with a fine even voice of distinction and a pupil of Miss Marie C. Strong, won favor with the audience for his acceptable singing.

On Monday evening, March 22nd, at the Toronto College of Music, Miss Alma Victoria Clarke, of Victoria, B.C., a talented pupil of Dr. F. H. Torrington, gave a piano recital before a very large audience. Miss Clarke, throughout her entire programme showed virtuoso ability, clearness of touch in octave, arpeggio, and scale playing. Indeed a feature of

the young lady's playing was the ease of manner with which she seemed to overcome the most difficult passages meeting every demand without any extravagant movement. Miss Eveline Ashworth, soprano, pupil of Dr. Torrington, contributed three numbers with artistic taste and finish of style.

Miss Carolyn Beacock, a soprano with a voice of singular purity in tone production and a pupil of Miss Marie Strong, gave a highly enjoyable recital in the Nordheimer Music Hall last month. Miss



Beacock's voice has developed to a large degree in flexibility since last I heard her and the manner in which she sang the ever welcome, "Rejoice Greatly," was a tribute to the excellence of her teacher's training. Mr. J. D. Hayes also a pupil of Miss Strong revealed a fine natural bass voice in his contributions to the programme. Great interest was manifested in the talented playing of the violoncello by Mr. Snaerd, a talented pupil of Mr. Hahn.

On Good Friday evening the choir of Wesley Methodist Church, under the conductorship of Mr. George Atkinson, sang Macfarlane's excellent cantata, "The Message from the Cross." Mr. Atkinson has a capital choir which is well balanced, although not numerically strong and the tone produced is furthermore not without distinction while in the matter of attack, phrasing, enunciation and expression the effects produced were creditable indeed. The soloists were Miss Margaret McCoy, of Hamilton, a delightful soprano, and Mr. Marley Sherris, baritone, whose singing always appeals to me by reason of its intelligent nature. Miss Muriel Millichamp, a clever violin pupil of Mr. Frank Blachford, added to the evening's enjoyment greatly. This young lady succeeded in getting a tone of warm

color from her instrument which enhanced her playing very much.

The visit of the eminent New York organist, Gaston Dethier, last month when he gave two very attractive recitals on the magnificent organ of New St. Andrew's church, was an important event to our local organists, who all speak highly of Mr. Dethier's playing.

Dr. Vogt is now actively engaged organizing his children's chorus, which is to take part in the performance of the "Children's Crusade," by the Mendelssohn Choir next year. Dr. Vogt will now have an opportunity of demonstrating what can be done with a choir of young natural voices and in this connection I believe he will be assisted in the preliminary training by Mr. A. T. Cringhan and Mr. A. L. E. Davies.

I regret severe illness prevented my being present at one or two of the Eastertide productions of the "Crucifixion," which I always enjoy hearing. Dr. Ham and his excellent St. James choir I am informed gave a most impressive production; also Mr. T. J. Palmer, at St. Paul's Anglican. I heard Mr. Palmer's choir a year ago, and I am gratified to learn the singing of his choir this year showed marked improvement. At the Church of the Redeemer, Mr. Killmaster's choir sang Dr. Lee William's "The Last Night in Bethany," while Dr. Doward at St. Stephen's gave Maunders' "Olivet to Calvary."

Toronto tenors had better take note that Caruso's voice has gone back on him as a result of cigarette smoking and late lobster suppers. Caruso, however, maintains that he will be all right soon and refuses meantime to forsake the coffin nail and the lobster.

Mr. William Galbraith has been appointed organist and choirmaster of Cooke's Presbyterian Church. Mr. Galbraith is a very capable musician, and should do well in his new position.

Miss Maud Bigwood, soprano, pupil of Dr. Gutzeit, has been appointed soloist at Erskine Presbyterian Church.

Mrs. Ada J. F. Twohy, Mus. Bac., has been appointed organist at Trinity Methodist Church to succeed Mr. R. Marshall, who goes to a similar position at the Church of the Redeemer, Paterson, N.J.

The recital given by Miss Kate Archer, in St. George's Hall last month to introduce her young pupil, Miss Eleanor Kains, proved a highly enjoyable and successful event. Miss Kains is a violin pupil of whom any teacher might be proud and her success on this occasion was attributable to sheer merit.

Mrs. Kathryn Innes Taylor, the soprano who has won praise for her singing in New York this season, gave a recital in the Conservatory Hall last month which created much interest.

Miss Edith May Yates, a clever pupil of Mr. W. O. Forsyth, gave a piano recital in the Normal School on the 7th of last month before a large and appreciative audience. This young lady is a pianist of excellent calibre having at her disposal a

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very facile technique coupled with expressive gifts and a degree of intelligence which added greatly to her playing. Mr. Ernest Hazeldine, a tenor with a fine smooth voice, ably assisted Miss Yates.

Mr. James Trethewey's violin recital in the Conservatory of Music Hall last month, drew an appreciative audience. The programme presented had the distinction of being unhackneyed as regards its selections and Mr. Trethewey deserves praise for his fine and sincere playing which the audience received with much enthusiasm.

I had an opportunity of hearing Mr. Robert Stuart Pigott's song, "Mother o' Mine," the other day, sung by the composer who also supported himself at the piano. While Mr. Pigott's composition has its points of distinction I prefer to hear the setting by Tours which is manifestly original and musical and reflects the spirit of the text more truthfully. Mr. Pigott still retains his cunning as a singing master although on this occasion he appeared to me to be suffering from loss of voice.

The production of Gounod's "Faust" in miniature form given by Mr. Jas. Quarrington and his pupils in the Margaret Eaton School of Expression on Wednesday, 21st of last month, was well attended. Mr. Quarrington is to be commended for his well meaning efforts and the manner in which these were carried out. Personally I always think it a great mistake for vocal teachers to burden their pupils with Grand Opera music before their voices have been properly established.

I shall be glad to receive items of special musical

interest from subscribers and others in order that I may be kept fully posted. **MUSICAL CANADA** is growing rapidly and is becoming very popular in the Dominion. Address all your communications to "Fidelio," care **MUSICAL CANADA**, 106 D'Arcy Street, Toronto.

I am glad to learn that Mr. Frank Welsman and his Toronto Symphony Orchestra have been engaged by the National Chorus for next year's concerts. Mr. Welsman is a musician who is blessed with abundant grey matter which he knows how to use and Torontonians may rest assured that he will yet challenge comparison with any foreign orchestra provided he is furnished with the necessary material.

Those who did not hear the Royal Italian Grand Opera Company at the Princess Theatre last month missed a rich musical treat. The operas presented were "Il Trovatore," "Carmen," "Lucia di Lammermoor," and "Rigoletto," all of which were presented in a most artistic manner. The cast of principals at each performance was first rate and it is a matter for speculation as to where in the world Ivan Abramson gets his soloists from. The sopranos, Mme. Bertossi and Mlle. Almeri with Miss G. Strauss, an exceptionally gifted actress with an exquisite mezzo-soprano voice, won the plaudits of their hearers for their brilliant work, while Signors Bari and Columbini, two fine tenors, and Signors Zara and Arcangelo, two very excellent baritones, also impressed the audiences greatly. Signor Merola conducted the orchestra, the brass section of which, however, had a tendency to mar the work of the singers by undue prominence.

GOOD FRIDAY MUSIC.

Two Good Friday concerts, which attracted considerable attention, were those rendered by the choirs of Parkdale Methodist and Wesley Methodist churches. As the writer has never been able to solve the ancient problem of how to be in two places at one and the same time, he compromised by spending an hour at each of these entertainments, going first to Parkdale church, where Gounod's Redemption was being rendered under the leadership of Mr. E. R. Bowles, and afterwards to Wesley church, where Mr. G. D. Atkinson was introducing to Torontonians W. C. Macfarlane's sacred cantata, "The Message from the Cross."

Mr. Bowles has an excellent choir, and their efforts in the oratorio evidenced a familiarity with the technical requirements of the work. Messrs. Hartwell DeMille and George Dixon were very satisfying in the solo parts. It was felt that it was a very heroic attempt on the part of Mr. Bowles to undertake to furnish an adequate rendering of so great a masterpiece with a choir of necessarily limited proportions, and handicapped by an organ of the old, unwieldy tracker variety. But, we are informed that plans are already laid to repeat the work next season on a bigger scale. The choir will be supported by an orchestra of some twenty players. The assisting artists will be Mr. Ruthven MacDonald and Mr. Percy Hollinshead.

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Mr. Atkinson is also the possessor of a very fine choir. The cantata, "The Message from the Cross," is of the precise calibre for church choir employment, and proved to be thematically interesting and grateful as rendered by the Wesley choristers. Opportunity for display of skill in unaccompanied singing is furnished, and such brought to light the value of the training that Mr. Atkinson has obtained through his extended membership in our famed Mendelssohn. A special word is due Mrs. Atkinson, who, at a few hours' notice, substituted in the chorus work for the choir soprano soloist, who was absent through illness. This she did with the efficiency which her well known musicianship would lead one to expect.

E. H.

ALL subscriptions, communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

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We are showing many novelties in Vocal and Instrumental Publications, new Teaching Material, etc., particulars of which may be had on application.

NOTE NEW ADDRESS:

144 VICTORIA ST., - TORONTO

HAMILTON NOTES.

HAMILTON, April 17, 1909.

THIS has certainly been "church choir month."

On Tuesday, March 23rd, the First Methodist choir had its annual concert. Organist and choir-master, Wilfrid Oaten.

On Wednesday, March 24th, St. John's Presbyterian church choir gave Ashford's "Beatitudes," and a mixed programme. Organist and choir-master, H. Webster.

On Tuesday, March 30th, Knox church choir annual concert, mixed programme. Organist and choir-master, Harry J. Allen.

On Wednesday, March 31st, All Saints' church choir gave "The Daughter of Jairus." Organist and choir-master, E. Pearce.

On Thursday, April 1st, the Erskine church Sabbath School Orchestra annual concert.

On Saturday, April 3rd, Centenary church, W. H. Hewlett, monthly organ recitals.

On Tuesday, April 6th, Central church choir, "the Story of the Cross." (No composer announced). Organist and choir-master, C. Percival Garratt.

On Wednesday, April 7th, James St. Baptist church, "Christ the Victor." Organist and choir-master, F. H. Howard.

On Good Friday, the Centenary Methodist choir, "Sphor's Last Judgment," preceded by a long miscellaneous programme. Organist and choir-master, W. H. Hewlett. Others are coming.

These were all well attended, and showed enterprise and energy on the part of our choirs and their various leaders.

On Friday and Saturday, March 19th and 20th, a Royal Italian Opera Company, in the Opera House, gave very good presentations of *Cavalleria Rusticana*, *Pegliacci*, *La Traviata*, and *Carmen*, with fine singers and actors, and are to appear again on Monday, April 19th, in *Aida*.

On Thursday afternoon, April 15th, the Dresden Philharmonic gave a splendid programme in the Opera House to a poor audience.

Sakuntala overture of Goldmark, *Serenade* (and movements) by Jambor, and *Romeo and Juliet*, by Svendsen, were the orchestral numbers played with superb tone and exquisite interpretation. Fraulein Schnitzer showed great technique in Liszt's E flat concerto and a group of solos. Mme. Maconda sang two selections in good style.

In the evening of the same day Donald MacGregor, of Toronto, sang at a gathering of Foresters in the Opera House, showing fine voice and excellent style. Miss Bertha Carey showed a keen appreciation of the beauties of her selections and was warmly received.

J. G. P. A.

A CONCEITED young tenor once said to his teacher: "Do you think that I may well feel flattered that so great a crowd came to hear me sing?"

"No," was the answer, "for twice as many would come to see you hanged."

THE ASHDOWN REMOVAL.

ATTENTION is called to an important change in the music business in Toronto. It will be noted in our advertising columns that Ashdown Music Store (Anglo-Canadian M.P.A., Limited,) have removed to their new premises at 144 Victoria Street, just a few doors north of Queen Street. Their new store which is just about one minute's walk from the corner of Queen and Yonge Streets, the shopping hub of Toronto, will be found very convenient of access and the increased accommodation which they will now have will enable them to cater to the wants of the musical public even better than heretofore. Mr. Edwin Ashdown, the well known English music publisher, of Hanover Square, London, established his agency in Canada in the early seventies and was the pioneer in the introduction of English music into Canada. Before his advent into the Canadian market almost all our supplies were obtained from the United States, and consisted largely of pirated editions of English, and European music poorly engraved and printed, and sold at high prices. Mr. Ashdown opened the market to English publications and was very successful in his venture. The Anglo-Canadian Music Publishers Association, consisting of the leading music publishers of England, was organized in 1885 for the furtherance of their interests in Canada, and later on this concern took over the Ashdown agency. A strong combination was thereby effected which has left its impress on Canadian musical life. Most of the leading English successes were handled by this firm in the early days. Gilbert and Sullivan's "Mikado" and other operas, such well known songs as the "Lost Chord," "Better Land," "Daddy," the celebrated Myosotis and Bitter Sweet waltzes and the piano works of the best English composers. They have issued in Canada over 1,200 of the choicest publications of the English houses. In recent years owing to changes in the copyright laws it has not been necessary to publish English works in Canada, so the energies of this firm have been largely taken up with the importation and introduction into Canada, not only of English but of European and American publications. Their business extends all over Canada from British Columbia and the Yukon to the Atlantic coast and it is safe to say that there are few musical homes in which some of their publications or importations cannot be found. Mr. Sydney Ashdown, a son of the English publisher, had charge of the business in Canada for many years, and since his retirement in 1897, Mr. John Hanna, the present manager, has been in charge for the past twelve years and under his direction the business has shown a constant increase. Mr. Arthur Downing, in charge of the retail department, and Mr. W. R. Sexton, of the office staff, are energetic and capable assistants. Messrs. Ashdown are, we believe, making a move in the right direction, as the district in the vicinity of Victoria and Queen Street is rapidly developing and will soon be one of the most prominent shopping centres in Toronto.

ORCHESTRAL CONCERTS.

THE Toronto Symphony Orchestra, with Mischa Elman, the phenomenal violinist as soloist, gave a splendid concert at Massey Hall on March 25th. Mr. Welsman and his sixty instrumentalists won their greatest triumph, both of interpretation and execution, in Beethoven's immortal symphony in C minor. It was an ambitious attempt for so young an organization, but was fully justified by the results. The opening movement was played with fine surety of attack, while the beautiful slow movement was rendered with surprising delicacy and refinement and variety of tone. Still another achievement of the conductor and orchestra proving how greatly they have developed in the difficult art of accompanying was their playing in the Tchaikovski concerto in D major, the solo violin part of which was superbly rendered by Mischa Elman. The soloist was not only well supported by the background of instrumentation which was never allowed to overweight him, but was faithfully followed in his occasional temperamental impulses. Other numbers for the orchestra was Sibelius's stirring symphonic poem, "Finlandia."

As was anticipated, Mischa Elman, who even now is scarcely more than a boy, created a profound impression. He has a most beautiful and sympathetic tone which has moreover great carrying power. The ease with which he surmounted all the tremendous technical difficulties of the Tchaikovski work was amazing. The cleanness and certainty of his bow and finger work in the bravura passages it would have been difficult to rival. The concerto itself did not appeal especially to the writer on this its first hearing, but one's appreciation may grow with increased familiarity. Elman was recalled five or six times and responded with three encore numbers.

On April 15th the Dresden Philharmonic Orchestra gave a concert at Massey Hall to a comparatively small audience. Under their conductors, Messrs. Willen Olsen and Victor Clark, they offered what may be considered a familiar programme which included the overture, "Sakuntala," by Goldmark; "Capriccio Italien," by Tchaikovski, and the New World Symphony, by Dvorak. Their playing while not so refined as that of the famous American orchestras impressed me very favorably. They rendered their music with keen spirit and appropriateness of expression and style. The first violins produced a splendid substantial tone, round and compact and the wind sections had at least distinction. A great triumph was won by the soloist of the evening, Miss Germaine Schnitzer, a pianist of exceptional ability and temperament who played with much authority and clearness Liszt's concerto in E flat. One can only regret that the concert was not better patronized.

On April 24th the Toronto Symphony Orchestra gave a popular concert at Massey Hall—reserved seats, twenty-five cents. The experiment was a tremendous success, the audience numbering about 3,500 people. The orchestra gave selections taken

from previous programmes, and one can only repeat that they made a showing from the artistic point of view of which the local promoters of orchestral music may well be proud. Mr. Frank Blachford was the soloist and gave a classic, dignified interpretation of the Max Bruch concerto in G minor. No doubt Mr. H. C. Cox, the chairman of the executive of the orchestra, will next year give the public another opportunity of hearing orchestral music at popular prices.

The Conservatory String Orchestra gave a delightful concert on April 23rd. The young ladies did infinite credit to their conductor and teacher, Mrs. Adamson.

CANADIAN MUSICAL BUREAU.

THE Canadian Musical Bureau, of 221 University Avenue, Toronto, of which Mr. Wm. Campbell is manager, has entered upon the twelfth year of its existence. The Bureau has done a good work in introducing artists to concert committees, and others requiring first-class talent, in all parts of the Dominion, and the manager is looking forward to a busy season in 1909-10. Artists who are ambitious for concert engagements next season should lose no time in putting themselves in touch with Mr. Campbell. The book published annually by Mr. Campbell, to exploit the artists under his care is in course of preparation, and will be published this spring as usual. To secure a place in that book is the best means of obtaining concert engagements, as Mr. Campbell has the confidence of concert committees far and wide. He makes a point of only supplying artists who are in the front rank in the profession, and he always insists on them being paid the highest fees going. An interview can be arranged with Mr. Campbell at any time either by telephone or letter.

MR. HARRY J. LAUTZ, one of the most versatile singers and composers of this city, has just had published by the Eberle Music Company, Buffalo, his vocal settings of six songs by Heine, English version by Bertha Raab. These are charming and artistic settings, with appropriate and ingenious accompaniments for the piano. The songs are dedicated to the eminent conductor, Wm. de Haan, the personal instructor of the children of the Princess Alice, Grand Duchess of Hessen-Darmstadt, and one of the foremost opera conductors in Germany. He accepted the dedication, which Mr. Lautz considers a great honor.

WRITING of the four pieces of the Standard Piano Works edited by Mr. J. D. A. Tripp, the eminent pianist Emil Sauer says:—"According to my idea these are the most valuable material for piano students. I found fingering and phrasing signs quite excellent, and especially the new notation marks of pedaling, equally original, as useful for players and teachers. This edition of the worthy professor of the Toronto Conservatory of Music will surely prove a success." These pieces are published by Whaley, Royce and Company, Toronto, and are beautifully engraved with artistic title pages.

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OTTAWA, April 29, 1909.

THE last concert of the Canadian Conservatory of Music Symphony Orchestra given in the Russell Theatre, April 15th, attracted a large and fashionable audience. It was under the distinguished patronage of their Excellencies, and Her Excellency attended accompanied by a large party from Government House. The orchestra was in splendid form and exhibited marked improvement since its last appearance. The programme was:—

Overture—Hebrides, Mendelssohn; violin concerto Adagio—Finale, Godard, Miss Margaret E. Cross (orchestral accompaniment); unfinished symphony—Allegro moderato, Schubert; Songs—Elegie, Massenet; The Maids of Cadiz, Delibes, Miss Margaret Taplin; Elegiac melody, Grieg; Virgin's Dream, Massenet; Berceuse, Jamefelt; Piano-Concerto—Moderato Assai, Rubinstein, Miss Gladys Ewart (orchestral accompaniment); Nell Gwynne Dances, German,—1. Country Dance; 2. Pastoral Dance; 3. Merry-maker's Dance.

On April 20th the Orchestra will go to Montreal to defend the trophy which it won last year in the Governor-General's Musical and Dramatic Competition. Their programme will be the same as at their concert here with the exception that the "Ruy Blas" Overture will be substituted for the "Hebrides." It is quite safe to predict that the trophy will remain in the capital although our musicians will hardly meet foemen worthy of their

steel as there are only three musical entries from the whole of the Dominion the other two being Montreal Choral Societies. In fact the musical part of the competition seems doomed to an early demise judging by the apparent apathy everywhere. There are some incongruities and mistakes in the terms of the musical portion of the contest which have long been foreseen by Canadian musicians and unless these are remedied its doom seems certain.

The Easter music in the city churches was well up to the standard of former years and in many cases a marked advance was noticeable, in fact the programmes published compare very favorably with those of Montreal and Toronto.

We have also had an opportunity of hearing the sacred cantatas appropriate to the Lenten season. In St. George's and Bank Street Presbyterian Churches McFarlane's "Message from the Cross" was given. Maunder's Penitence, "Pardon and Peace," in McLeod Street Methodist, Gaul's "Passion Music," in St. Josephus and Grace Church; Gaul's "Holy City" in Knox and Dominion Methodist Church, and in All Saints Church, Maunder's, "Penitence, Pardon and Peace," "Olivet to Calvary," and Moore's "Darkest Hour." The last named is a very beautiful work and its initial production in Canada.

Concerts by Marie Hall on April 22nd; by Edith Miller, the Canadian contralto, on April 28th; the "Elijah," early in May; a song recital by Miss Vereker, contralto, assisted by Miss Grace Smith, pianist, and a harp recital by Aptommas, will bring to a close, one of the most successful musical seasons Ottawa has ever experienced.

On Sunday evening, April 18th, Mr. Arthur Dorey, organist and director of the music in Christ Church Cathedral gave his 128th organ recital, and the last of this year's series. His programme was, March for a church festival, W. T. Best; Salut d'Amour, E. Elgar; Allegretto in E flat, Wolstenholme; Offertoire for Easter, Op. 20, No. 1, J. Grison; Meditation, J. Shaw; Toccata, Dubois.

For the past six years Mr. Dorey has each winter given a series of free organ recitals in the Cathedral on the first and third Sundays of every month. He possesses an immense repertoire, and his programmes embrace compositions of all the best composers of both the new and the old school. It is a gratuitous gift to the public at no little trouble to himself which he gladly gives. Few organists excel Mr. Dorey and the continually increased attendance at the recitals show that the public appreciate an opportunity few cities possess of hearing organ recitals entirely free by one so eminently fitted to give them.

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Guy Maingy, a young Ottawa musician now living in New York, is giving an excellent account of himself there. The *Musical Courier* says:—"Guy Maingy, a young Englishman, gave a recital of old Italian, French and modern Italian songs on March 27th. He has a high baritone voice of sympathetic quality, flexible and true with artistic appreciation of fine musical effects. In consequence his singing is very enjoyable, coupled as it is with excellent action."

Ottawa had a short season of Grand Opera on April 12th, 13th and 14th. It was given in Ottawa's Operal House of long ago, the Grand, now dedicated to melodrama. The Royal Italian Opera Company gave us, "Faust," "Rigolette," and "Trovatore," and delighted everybody. L. W. H.

MUSIC IN ST. CATHARINES.

ST. CATHARINES, April 24, 1909.

MUSICAL activity in St. Catharines during the winter of '08 and '09 has been confined mostly to the choirs of the city, several of which have given very enjoyable concerts. The first of the season was given on the 24th of November by St. Thomas Church Choir. The principal item was Maunder's cantata, "The Song of Thanksgiving." The solo parts were taken by Miss Anna B. Lloyd (soprano), Mr. G. F. Kimberley (tenor), Mr. H. Townsend Hern (bass). The last number was considered by many the best of the evening, viz., Sullivan's "Saviour, Thy children keep," sung unaccompanied. The organist, Mr. Cleworth and choir were heartily congratulated on having given one of the best services of praise ever held in St. Catharines.

The Welland Avenue (Methodist) Choir concert was held on December 1st. They were assisted by Miss Helen Badgley, elocutionist, and Mr. Norman Jolliffe, baritone, of Toronto. Mr. Harold Jarvis, who was to have assisted, was ill, and Mr. Jolliffe ably filled his place. Again on the 1st of March another concert was given by the same choir, Mr. Jarvis and Miss Elsie Dixon Craig assisting them.

St. Thomas Church Choir, assisted by Mr. Mullarkey, tenor, and Mr. Townsend Hern, bass, gave a fine concert in the school room of the church on Tuesday evening, February 23rd. Besides part songs by the choir, the cantata, "The Ancient Mariner," by Pattison, was sung. The solo parts were taken by Mrs. Dyke, Misses Lloyd and Bennett, and Messrs. Kimberley and Hern. Eaton Fanning's choral song, "Moonlight," was the last number.

The sacred concert given in the First Presbyterian Church by an augmented choir of twenty-five with Mr. Angelo M. Read, as conductor, was most successful. The soloists were Mrs. Benzie, Misses A. Vanderburgh and J. Ratcliffe, and Mr. Berry; also a male quartette, consisting of Messrs. Mettler, Corbett, McIntosh, and Dr. O'Flynn. The cantata, "The Nazarene," by C. B. Rutenber, was splendid. Several competent critics said it was the best concert ever held in the city.

The Baptist Church Choir intend holding a concert on May 13th, with Mrs. Minehan, of Buffalo,

and Mrs. Maybee, of Winnipeg, as soloists, with Mr. Angelo M. Read as conductor..

I wish to make mention of one incident in connection with the visit of the Sheffield Choir which gave one concert in the Opera House, on Tuesday afternoon, November 10th. About the middle of the programme Dr. Coward requested Mr. Angelo M. Read to conduct the choir in the rendering of "The Triumphal Hymn," composed by Mr. Read. It was received with great applause by the large audience.

The Choir Union of St. Catharines was formed about two years ago. The object of the Union is to foster a friendly feeling amongst the different choirs, and to maintain an interest in church music. Last year they prepared music for the concert given when Sir Frederick Bridge visited the city in May. In the near future they intend giving another concert in which they will present Angelo M. Read's Lenten Cantata, Op. 17, "It is Finished." The words are founded upon the last words from the cross, with accompanying hymns for solo voices, chorus and organ.

Those who attended were given a treat last Tuesday evening, the 20th, when the Ivan Abramson Royal Opera Company presented "Faust." They certainly were deserving of a better attendance than they had.

B. W. M.

WATERLOO MUSICAL SOCIETY.

THE twenty-eighth annual meeting of the Waterloo Musical Society for the purpose of hearing the reports and electing officers for the coming year was held in the Band room. The attendance of citizens and bandsmen was excellent and more interest was shown than for a number of years. The Band played a fine programme before the business of the meeting was taken up. The members of the Band have attended practice faithfully during the winter and the result of this was plainly in evidence and the opinion was general among those present that the Waterloo Band is now better than ever known in its history. The men certainly deserve credit for their loyalty to their Bandmaster, W. Philp, and their devotion to rehearsals. It was good news to the members of the Band to learn that there was likely to be a Band competition on a large scale at the forthcoming Exhibition in Toronto. The Waterloo Band will no doubt be in evidence. Hearty votes of thanks were tendered to Bandmaster Philp and the men for the efficient services rendered the town during the last season. The report of the treasurer, Mr. Julius Roos, was most gratifying, and showed that after all expenses had been paid there was a handsome surplus in the Bank. The treasurer remarked that he doubted whether there was another Band in the province that could make such a showing. Speeches were made by Mayor Weidenhammer and other prominent citizens. All the officers of the previous year were elected again by acclamation. The meeting closed with much enthusiasm.

OUR NEW YORK LETTER.

NEW YORK, April 19, 1909.

THE Volpe Symphony Orchestra closed its season with a concert in Carnegie Hall on March 25th, at which the assisting artist was Miss Katharine Goodson. The Volpe Orchestra is an organization which deserves the greatest encouragement and support. It was owing to the interesting efforts of Mr. Arnold Volpe that the players, for the most part passing their time playing in cafés and hotels, were gathered together and formed into an orchestra which now gives concerts of a high order of merit. The Schumann "Genoveva" overture; the Sixth (Pastoral) Symphony of Beethoven, and the prelude to "Meistersinger," of Wagner, were the orchestral numbers presented. Mr. Volpe is an earnest painstaking conductor, and he apparently has the interest of his players, for they show much enthusiasm in their work. Miss Goodson played the Liszt E-flat major concerto in a very entertaining manner, and won great applause.

Mr. Herbert Witherspoon gave his annual song recital in Mendelssohn Hall, on March 25th, and it proved to be even more interesting and instructive than his recitals usually are. Mr. Witherspoon always compiles splendid programmes, and has many unhackneyed numbers to offer. This time he offered songs by Haydn, Monsigny, Handel, Chausse, Marty, Florida, Bantock, nearly all of which, if not entirely new here, have at least been so infrequently given that they were fresh to the audience. Of course, there were a few of the standard German Lieder as well. Mr. Witherspoon's voice is improving—or at least he uses it better. He has a beautiful legato, and his breath control is well nigh perfect. He never has to chop up his phrases to catch a breath, and in "Black Sheela of the Silver Eye," he sang two entire verses with one breath. If there is one thing in particular that one could wish Mr. Witherspoon would not do it is his habit of sustaining a consonant at the end of some words and humming on it. At times this mannerism is too pronounced. But his interpretations are admirable. He uses his fine voice well and sings like an artist.

An additional concert was given by the Flonzaley Quartet on March 28th, in the Stuyvesant Theatre, which proved one of the most enjoyable chamber-music concerts of the season. I have never heard the Flonzaley's play better than they did on this occasion. Their tone was of a beauty and lusciousness truly inspiring. They have a distinctive tone-quality of their own. It is not so much deep and organ-like as ethereal and floating, yet it is not lacking in power. The precision of their playing and the unity of conception which is apparent always make the Flonzaley's concerts noteworthy. At the concert on the 28th of March the programme was made up of a Mozart Quartet in D major, a delightful sonata for two violins and cello, Op. 4, No. 1, by Leclair *Paine*, a courante by Glazounov, the Adagio from the Beethoven G major Quartet, Op. 18, No. 2, and the Scherzo

from Dvorak's A flat Quartet, Op. 105. The entire programme was beautifully played.

Another Spalding programme at Mendelssohn Hall, on March 30th, contained, among other things, the "Kreutzer" Sonata of Beethoven; Adagio and Fugue in G minor, Bach; and many shorter pieces. Mr. Spalding drew his usual large audience, and presented a good programme, as he always does. He has had a splendid season, and has appeared in New York alone more than twenty times. He is most promising and should rapidly forge his way to the front rank. He has the advantage of years, and possesses talent and intellect.

A joint recital by Miss Katharine Goodson and Mr. Arthur Hartmann was given in Mendelssohn Hall on April 5th. Together the artists gave the Kreutzer Sonata, and the Grieg Sonata, Op. 45, and both played solo numbers. Miss Goodson proved herself an able ensemble player, and in some of her solo numbers, such as the Gerusheim "Acolus" and the MacDowell Polonaise in E minor from the Virtuoso studies she won distinct successes, being forced to add encores and repeat the Gerusheim number. Mr. Hartman played the Bach Chaconne, a piece with which he is said to have won fame in Europe. He, too, was forced to add encores.

An event of the season which attracted considerable attention was the pair of concerts given by the Philharmonic Orchestra on March 30th and April 6, with Gustav Mahler conducting. As I have already written, Mahler will conduct the Philharmonic for the next three years, and these two concerts were by way of introduction, and to give the people a chance to learn what kind of a man Mahler is, as an orchestra leader, and what they might expect from the Philharmonic. The result was not disappointing. Mahler galvanized the old Philharmonic into new life. He is a most inspiring conductor, and most exacting. He is a stickler for detail and never allows any slipshod playing to go unrebuked. I did not attend the first concert but am told it was equal to the second, at which the programme was devoted to Beethoven, and made up of the overture to "Egmont," and the Ninth Symphony. Both works were given with tremendous effect. At all times Mahler had both the instrumentalists and vocalists under absolute control, and made them do his bidding to the letter. He is a man of big and original ideas, and is a master conductor. The Quartet in the Symphony was made up of Mme. Rider-Kelsey, soprano; Miss Janet Spencer, contralto; Mr. Daniel Beddoe, tenor, and Mr. Herbert Watrous, basso. The chorus, which sang splendidly, was the Bach Choir of Montclair, N.J., Mr. Frank Taft, conductor.

The Hess-Schroeder Quartette concert, long postponed owing to the death of Mr. Hess' wife, was given on April 7th in Mendelssohn Hall. The quartette showed improvement over its first concert, but they have not yet been long enough together to attain that spirit of oneness which should animate such an organization. But consisting, as it does, of such eminent musicians, one may expect the very best in every respect by the beginning

of next season. The Schubert Quartette in D minor, a rather ordinary serenade for violin, viola and 'cello by Leone Sinigaglia; and Beethoven's Quartette in G major, Op. 18, No. 2, made up the programme. This organization is adding materially to the chamber music excellencies of the country.

An orchestra from Dresden, going under the name of the Dresden Philharmonic, made its American debut in Carnegie Hall on the 10th. As it has already played in Toronto, I believe, I need not go into details. Suffice it to say it played well under the leadership of Willy Olsen and Victor Ha Clark, a young American who is the assistant conductor. The Orchestra really did not have any surprises for New Yorkers as we have as good here certainly, but nevertheless the concert was thoroughly enjoyable and the fine list of soloists added to the pleasure. Miss Germaine Schnitzer played the Liszt E flat piano concerto splendidly. Mme. Nordica was truly beautiful in her singing of several numbers. Mme. Langendorff's great mezzo-soprano voice charmed all hearers. Mr. Bispham was the fine artist, as usual, and Mr. Spalding played splendidly. The Orchestra only played three numbers, but it acquitted itself with credit.

Mr. Karl Klein gave his second violin recital last Tuesday with his distinguished father, Mr. Bruno Oscar Klein assisting at the piano. Mr. Klein is a violinist who promises great things. He has talent, technique, temperament and youth—an excellent combination. He is very popular, and has hosts of friends, and already he has an extensive reputation.

I regret having missed the concert of the American Music Society given in Carnegie Hall on Sunday, by Mr. David Bispham. An excellent programme of American compositions was presented, and the quality of the numbers given speaks well for the American composers.

The season is drawing near the end, and concerts are less numerous than they were a month or two ago. It has been a splendid year, and already the prospects for next season seem bright. Rosenthal is about the most prominent name amongst announcements so far.

SYDNEY DALTON.

"THE REDEMPTION."

MUSICAL CANADA offers warm congratulations to our *doyen* conductor, Dr. Torrington, on his excellent production of Gounod's "Redemption" at Massey Hall, April 9th. From the viewpoint of *ensemble*, the performance was the best ever given in Toronto. The Festival and West Toronto Festival Choruses combined sang their music with good tone and precision and with appropriate spirit. The soloists, who were Miss Eileen Millet, Miss Evelyn Ashworth Strong, of New York, and Mr. David Rep, sang artistically, particularly Mr. Ross. There was a large and enthusiastic audience.

THE sixth and last of our stories illustrating popular hymns will appear in the June number.

Music in Montreal

MONTREAL, April 19, 1909.

McGILL Conservatorium of Music is entering upon a new phase of its existence. Dr. Harry Crane Perrin is determined that this institution shall be made literally a school of music wherein students must take regular courses in order to obtain degrees and diplomas. As a part of McGill University it will be run along university lines; and Dr. Perrin's scheme for scholastic work, which has been approved by the corporation, is that the full course shall last three years, the work for each individual to consist of two practical subjects, first and secondary, such as piano and singing, and harmony, counterpoint, form, etc. Creative composition, as distinguished from analytical, may be taken as a secondary practical subject. Students who have not attended lessons, lectures and classes for a whole session will not be allowed to sit for the yearly examinations; and only those who take all the subjects in the full course will be granted diplomas and degrees. Students who wish to take only part of the course will be granted certificates of a different kind. These partial students are to be divided into two classes, senior and junior, those who are attending other schools and those who are not; and special arrangements as to time, weekly classes, etc., will be made for the latter, that their work at the Conservatorium may not interfere with their studies elsewhere.

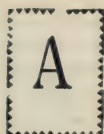
Students holding certain school certificates will also be exempt from matriculation examinations; and the examination for Mus. Bac., though not easier, will be open to a greater number of students than formerly. Advanced students, wishing to take only some particular study such as repertoire or orchestral playing, will be admitted under certain conditions. The curriculum remains unaltered for the remainder of this session. Dr. Perrin has no wish to enter into competition with teachers outside the Conservatorium; his ambition is to make the institution a seat of general learning, a musical university, and one that shall turn out thoroughly-equipped performers and teachers. His arguments are convincing and can not be disputed. Moreover, his reputation as an organizer is well known to those who have studied affairs in England; and there is no one so well qualified to carry such a plan of education to sure and complete fulfilment.

Mischa Elman came and played and conquered. His was an ideal recital. In years and appearance a modest, normal, healthy boy, Mischa Elman played as only men can play, men who have experienced every kind of joy and sorrow, every mood of exaltation and depression. He is bewildering, baffling, in his complexity; and only the psychologists can explain his super-normal power. If he

were merely a phenomenal technician, if he were able only to draw from his violin a ravishing tone without showing any very pronounced mentality then parallels might be found. Even if he had leapt with a bound to the place he holds, and there stood still, he would be more easily understood. But those critics who have followed his career and heard him more or less frequently since he first turned the heads of English and European audiences say that his art has grown steadily broader and fuller. Such an artist can never satisfy himself, and it is clear that he must rise to still greater heights. He is so fascinating a study that it is impossible not to speculate as to just what the future holds for him; and we can not be thankful enough that this genius is given to us in our own time for us to marvel at and learn from. His programme was, Spanish Symphony, Lalo; Sonata in E major, Handel; Minuet, Beethoven; Deutscher Tanz, Dittersdorf; Gavotte, Gossec; Ave Maria, Schubert-Wilhelmj, and Caprice Basque, Sarasate; with Wilhelmj's arrangement of the Prize Song and the "Meditation" from "Thais" for encores. From the beginning of the concerto to the last note of the Massenet air, Mischa Elman held the audience in complete and absolute obedience to his will. There was no escape; his hearers were thrilled, ennobled, or amused as he chose. There seemed to be no end to the variety of emotions he aroused, no limitations of tone or expression. His marvellous technique was well-nigh forgotten, so deeply was the audience impressed with the ceaseless, changing play of light and shade, the certainty of the master touch that vitalized every phrase and made intangible sound assume the aspect of visible and bodily life. The Largo of the sonata was poured out like a broad, pellucid river of oily smoothness. Forgotten for the time being was the passionate craving of the Lalo andante; while a few minutes later people laughed with irrepressible merriment over the elfish, mischievous fun of the Gavotte, and after clamoring for an encore they were swept up on the exultant strains of the Praeludium. Waldemar Liachowsky was a perfect accompanist. Montreal is indebted to Mr. F. H. Blair for this concert; but for him there would have been no opportunity of hearing Mischa Elman, and

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this was an auspicious beginning to Mr. Blair's career as an impressario.

The Beethoven Trio's performances came to an end with the sixth and best concert of the series. Montreal is conservative; it seldom decides quickly, but a decision in favor of a public artist, once made, is not often altered. Former trios have been tried, and found wanting in some respects, (one collapsed altogether), hence a prevailing hesitancy at the outset of the season to accept another. In the case of the Beethoven Trio, appreciation and attendance grew with each succeeding concert; and at the last, the main hall of the Art Gallery was overcrowded and one of the ante-rooms filled. Mme. Marguerite Froehlich was the soloist, receiving a rousing welcome and a double encore. Many women fail in their interpretations of Chopin in his more aggressive and less feminine moods, but Mme. Froehlich is not one of them. Strong, positive and electrical, but never gross or hard, the Scherzo in B flat minor was played as it should be, with a subtle mingling of mystery and directness, pure brilliance and a liquid singing tone. Totally different, but equally beautiful in its way, was the Gluck-Brahms "Gavotte." It would have been well for Montreal if Madame Froehlich had given a recital this winter. The trios were Schumann's in F, and Tchaikovsky's monumental "Elegaic," given at a previous concert and repeated by general request. So much has already been written about the attainments of the Beethoven Trio that it is unnecessary to say more now than that the artists

comprising it surpassed themselves on this occasion, and fixed the trio more firmly than ever in public esteem.

A few nights before the Beethoven Trio's concert the J. B. Dubois Stringed Orchestra made its debut. M. Dubois is more than a popular teacher and a performer of recognized ability, he is a broad-minded musician who works for a wide and general understanding of art. The orchestra, consisting of amateurs from whom no fee is exacted and to whom M. Dubois gives his services, was founded in the early winter for the purpose of studying the music of great composers. In about four months time with weekly rehearsals that lapsed during the Christmas holidays, M. Dubois had trained his players so thoroughly and so well that the orchestra was able to stand firmly on its feet in a concert that proved one of the best given by local musicians this season. M. Dubois has a big knowledge of orchestral music, and he has also the gift of making others feel what he feels himself; consequently he carried the orchestra through its numbers in a way that showed not only his own musicianship, but the fidelity of the players to him. His orchestra is bound to do good, since such organizations must contribute largely to a city's culture and prestige.

The Beethoven Trio figured on the programme and the individual members each played a solo. M. Dubois chose Servais' "O Cara Memoria," and inspired doubtless by the spirit of well-being and success that seemed to be abroad that night, played with even more than his usual mastery of tone,

technique and expression. M. Albert Chamberland was in his best form and contributed *Vieuxtemps' "Reverie,"* and Ries' "Perpetual Motion"; and Mme. Froehlich in the Schumann-Liszt "Widmung" and Chaminade's "Pierrette," again roused a sense of pride that Montreal can boast of the possession of so true an artist.

Mr. W. Lynnwood Farnam's Lenten organ recitals in Christ Church Cathedral attracted such crowds that he consented to supplement the series with two extra recitals. No visiting organist during the last few years has been so well worth hearing. His technique is nearly as certain as the workings of an automaton, yet there is nothing approaching mere mechanism in his playing. Quick and elaborate pedal passages seem as simple of execution for him as ordinary finger work; his registration is remarkable for contrasts of color and refinement of taste; and his conceptions for strict adherence to high ideals and principals. Mr. Farnam has made an exhaustive study of Bach, and played an all-Bach programme besides a Bach number at each of five other recitals. Particular interest was attached to Mendelssohn's sixth and Merkel's second sonatas, the Gothic Suite by Boellmann, a choral prelude and the "Pierce Hérouïque," by César Franck, Borowski's Suite in E minor, Tchaikovsky's Funeral March and Widor's organ symphonies. Mr. Farnam's soloists were Mrs. Percy Gault, who played Grieg's piano concerto with the orchestral part on the organ; Mrs. Evans, Miss Mary Tooke, M. Taranto. Mr. Hale and Mr. Fisk.

A plan is on foot to establish in Montreal an opera company with imported principals and musical director, and possibly a Canadian chorus. This scheme is backed by several capitalists; and it is proposed that the company give Montreal ten weeks of grand and comic opera at two different periods of five weeks each, touring other cities in the interim. If the plan materializes we can expect the best singers obtainable outside of the great opera houses, and it is a consummation devoutly to be wished.

There is also a rumor that a concert hall as good as Massey Hall in Toronto will be built. Nothing is more needed. At present, any one who undertakes the management of a musical event is confronted with the problem of which of the different halls now available is least unsatisfactory.

Mr. Henri Kowalski, the veteran composer and pianist and in his early youth a pupil of Chopin, gave a concert on the 14th in Auditorium Hall under the management of Mrs. Ellen G. Lawrence. There is no other pianist now before the public at all like him, for his pianism belongs to the salon type that

was once so much the rage. Advancing years have not dulled his love of it, or his enthusiasm; and to hear him play his own "Badinage," "Dans les Bois," and "Le Cavalier Rêveur" is to gain an insight into what was believed by the dilettante years ago, and which in his case still holds a peculiar charm. Mrs. Bond and Mr. Horton sang two of M. Kowalski's songs; and a string orchestra accompanied him in his "Meditation," and Mendelssohn's G minor concerto. Mrs. Lawrence, herself a pianist, should be congratulated on her management.

The Eames-Gogorza concert was a mixed pleasure. Beautiful as Eames' voice is, it can convey no meaning by itself; and if she had sung long sustained notes, crescendo and diminuendo, forte and piano, she would have been as interesting as she was in the varied songs that made up her share of the programme. The most perfect voice in the world soon palls if it be not controlled by an active intelligence; and Mme. Eames either would not or could not sing otherwise than automatically. Emilio de Gogorza on the other hand, is a singer with an imaginative mind, and to him fell all the honors. Brilliant, virile and sympathetic, he compelled attention and held it. In opera he would be a convincing actor, for the dramatic instinct is strong in him, and he made the Prologue from "Pagliacci," a drama in itself, so complete, so vivid a portrayal of keen, nervous emotion, that it required no effort to picture the logical development of the whole opera. He sang the famous cavatina from "Il Barbiere di Seviglia," very fast, but with perfect distinctness; and no one could miss the fussy, pompous fun of it, even those who could not understand the Italian words. Then he sang three Spanish songs by Alvarez, full-blooded, sensuous, rhythmic songs; and at the last, "Mother o' Mine," with boundless tenderness and reverence.

It goes without saying that special services were in order throughout the city on Good Friday and Easter. Miss Janet Duff, of Boston, sang at Christ Church Cathedral with all the art that won for her the high position she held during her stay here of one year. At St. Paul's the "Seven Last Words" (Dubois) was sung under the direction of Mr. Blair on Good Friday night, and "The Daughter of Jairus" after the evening service on Easter Day. "From Olivet to Calvary," was given by Mr. Illsley in St. George's on Palm Sunday, and "The Crucifixion," on Good Friday; and on the latter night in St. James's Methodist Church, Mr. Harry T. Dickinson's choral society came out in a mixed programme that included three choruses from the "Lobesang," and Gounod's "Gallia." This Mon-

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
AND MUSICAL THEORY.

STUDIO: Toronto Conservatory of Music.

treale Choral Society is yet in its infancy, but it is healthily alive. Mr. Dickinson has done wonders in bringing his class in sight reading to a point where a concert of this kind is not only possible, but decidedly successful; and increasingly better singing in the future can be looked for with certainty. Mrs. Varney-Huber sang the solo in "Gallia," and two songs; and Mr. Michael Matoff played the "Ziegerunweisen," with the dash and spirit that characterizes his interpretations of such music, and three short numbers, one of which was the Bach Aria for G string.

Mr. Harold Jarvis sang lately at a concert arranged by the Ladies' Aid of St. James' Methodist Church. He was at a disadvantage in a small hall, the acoustics of which are none too good; but he kept even commonplace songs above the level of sentimentality, and his voice is big, resonant, and of very fine quality. Miss Fergusson, of Ottawa, was handicapped by hoarseness, apparently the result of a cold; but it was evident that her voice in its normal condition must be an exceedingly good one. Her enunciation was excellent, and her runs fluent and easy.

The Royal Italian Opera Company came back for another week, this time to Theatre Français, the largest theatre in the city. Two novelties, "Il Barbiere di Seviglia," and "Fedora," and eight familiar operas were sung; and the principals repeated their former successes. To the conductor, Signor G. Merola, the highest praise is due.

The Manhattan Opera Company is stationed at the Academy of Music and draws full houses. The bill for this week is "The Pirates of Penzance."

Miss Kate Hemming has been engaged as contralto soloist in Emmanuel Congregational Church.

Dr. Perrin's lecture on Bach at the Conservatorium was illustrated with lantern slides; and a chorus of sixteen picked voices sang, "O, Come, Redeemer of our Race." Dr. Perrin played a prelude and fugue from the Well-tempered Clavichord, and Signor Barbieri and Master Kofman gave part of a concerto for two violins. The solo singers were Miss Forbes, Miss Fessenden (who is a prominent figure in St. Paul's choir); Dr. Armitage and Mr. Marshall.

Miss FitzGerald, who has held important church positions in Prince Edward Island and New York, is now the leading soprano in St. Paul's Church.

Miss Edith Miller is in Montreal, and will give a matinee lecture in His Majesty's Theatre on the 23rd. A member of her concert party, Mr. Heather, sang last Sunday in Erskine Church.

Mr. George Brewer gave an organ recital in the First Baptist Church on the 8th, playing Borowski's Suite in E minor, two pieces by Lemare, Bach's Passacaglia, the Overture to "Lohengrin," and the Toccata from Widor's Fifth Symphony.

The Easter examinations have just been held at the Dominion College of Music; and a goodly number of candidates passed, many of them in the higher grades.

A. H.

MR. J. E. F. MARTIN.

Mr. J. E. F. MARTIN has been appointed organist and choirmaster of the Church of St. James the Apostle in Montreal. He came over from the other side two and a half years ago to take charge of the music in Douglas Methodist Church, and previous to that was assistant organist to Mr. Collinson at St. Mary's Cathedral in Edinburgh. Before that time Mr. Martin was for five years a chorister under



J. E. F. MARTIN

Westlake Morgan and an articulated pupil of his; and upon going to St. Mary's pursued his studies under Mr. Collinson. He conducted yearly performances of standard oratorios in Edinburgh, where it was the custom to sing Verdi's "Requiem," and Spohr's "Last Judgment" in Advent, the Passion Music of Bach, Haydn and Brahms on alternate Good Fridays, and works like "Elijah" and "Redemption" in May. He will leave Douglas Church for St. James' next May. Attendants of the former church cannot but regret Mr. Martin's move. Interest in the recital he has promised to give in St. James on the 22nd is keen, for his recital last spring in Douglas Church has not been forgotten.

FLORENCE EASTON-MACLENNAN has added *Nedda* in "I Pagliacci" to her repertoire at the Berlin Royal Opera.

GYER—"There goes the greatest living detective."

LYER—"Indeed! what made him famous?"

GYER—"We once discovered the plot of a comic opera."—*Chicago News*.

OPERA & DRAMA

TORONTO THEATRE:

ALL sorts and conditions of dancing from the exquisite and sophisticated performance of Adelaide Genée to the candidly carnal exposures of Gertrude Hofmann have been a feature of the spring season in the local theatres. The writer has on two or three occasions expressed in these columns the opinion that there is nothing more delightful than good and picturesque dancing and unquestionably there is in progress a revival of interest in this widely neglected art. In truth some would hesitate to describe it as an art at all, because for some years those who have won notoriety have been contortionists to whom truly rythmical motion was impossible.

In Mlle. Adelaide Genée, however, the world has a woman who has revived the great traditions of the days when the premiere danseuse took rank alongside the prima donna and received equal rewards. Indeed it is said that the remuneration she earns annually exceeds that of many a present day singer of rank even in this day when voices are in a true sense a source of molten gold. In seeing Genée one can understand the glowing words that men of an elder day wrote of Fanny Ellsler and her predecessors in the art. She is not comely; she has a peculiar irregular Danish face and "dancer's legs" that seem more compact of muscle than of flesh, but her grace and magnetism are ineffable and her skill dazzling. She inspires poetic images for at times she is like a tuft of thistle-down driven by the wind or like an apple blossom fluttering to the ground; and at other times she is a tripping maiden with a delicious piquancy of tripping step and gesture. Even in each a boisterous and unique offering as the Hunting dance, in which she suggests in pantomime the galloping of a horse, her movements never become violent and are ever graceful.

In Miss Gertrude Hofmann who was also advertised as "the only dancer," we are at the opposite poles of the art; for she is not in any real sense a dancer at all. Something over a year ago Maud Allen, a Canadian born woman, discovering that she was probably as graciously endowed by nature as any woman since Eve, undertook to revive in some degree the costume of the garden of Eden; in London she was an instantaneous success. Managers following the fad have become devotees of the ancient modes and when it was discovered that Miss Gertrude Hofmann, a vaudeville entertainer, had those perfect endowments, which Milton attributes to Eve, it was decided that she should no longer practice concealment, but win the gratitude of a waiting world by revealing her-

self. Thus Miss Hofman, a "dancer"; but she does not dance more than a step or two; she merely postures. That some of her postures in the "spring song" are really beautiful there is no doubt. They are founded on those depicted on the old Grecian vases and friezes. As for the "Salome" dance, if it is really of the nature of that which pleased Herod, one is sorry for his taste and can well believe that he was the kind of a man to massacre the innocents. For Miss Hofmann it may be said, that despite the candor and over-generous nature of her revelations her manner was devoid of suggestion; but being a sort of a Philistine in some matters one could not help reflecting on the financial misfortune which would befall her should she become the victim of an attack of the hives.

The entertainments in which these two ladies figured, "The Soul Kiss," and "The Mimic World," they are both of a piece. In the slang of the business they are "girl shows," with a little mirth thrown in. Personally, I saw little of them but the dancing, but their chief aim is to carry into the high priced theatres the elements that win popularity in the burlesque houses. One devotee of the latter class of entertainment has remarked, "Whether you enjoy the show or not depends on how drunk you are." (It must not be assumed however that the theatres during the past few weeks have been devoid of serious entertainment.)

A month ago we saw sacrilege done to the memory of the late Henrik Ibsen in a production of a garbled version of his dramatic poem, "Peer Gynt," which except in one or two scenes one could only deplore. The versions of "Faust," that are given by barnstorming companies could hardly do more violence to the intentions of Goethe than this production does to the original "Peer Gynt," admittedly a great satirical poem cast in loose dramatic form but never intended for the stage. It was written over forty years ago and some years later Ibsen yielded to persuasion and prepared an abridgment for enactment in the Scandavian theatres where many of his illusions were understood. The late Richard Mansfield, who was an actor seemingly designed by nature to play the role gratified his ambition by preparing and enacting another version which gave

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greater scope for spectacular production. He died under the strain of it and his scenery was sold to Mr. Louise James, a conventional comedian of the old school with no grasp of the role. This Mansfield version has been mauled and mangled until all the grace of the play has vanished. Only in one scene was it impressive; and that was in the death of Ase. Here Mr. Louis James did some praiseworthy acting. But on the whole one could well imagine the unsophisticated stranger leaving the theatre with the impression that all Ibsenites were insane.

Deplorable also was the modern American play, "The Unbroken Road," which was presented by Mr. Harrison Grey Fiske with a cast that should have made any piece succeed had it the slightest surviving grace. It was pretentious, illogical and dull; an attempt to deal with existing political conditions in the United States by a man whom the American critics state obviously never attended a political convention in his life. One was sorry for Madame Bertha Kalich, an artiste to her finger tips, whom it seems very difficult to fit with an effective play; but even her admirable acting was overshadowed by that of Mr. Eugene Ormonde, an English actor who played an unscrupulous Italian superbly, and with significance and facility few actors on the modern stage can equal.

Genuinely interesting was "The World and His Wife," in a sense an exotic production inasmuch as it is adapted by Charles Frederick Nirdlinger from "El Gran Galeote" (a great Calumny) of Echegaray, the most noted Spanish dramatist of the day. To fully appreciate it one should have acquaintance with Spanish family and social conditions and understand somewhat of the passionate and quixotic temperament of the Spaniard; but it was a play which moved forward logically and interestingly with plenty of red blood in it and considerable originality. It was finely done by an admirably balanced cast in which Mr. Wm. Faversham and the veteran, Mr. H. Cooper Cliffe, especially distinguished themselves.

Miss Fanny Ward, a little comedienne of small, but attractive talent, brought a very pleasant offering in Jerome K. Jerome's farce, "The New Lady Bantock." It is a satire on British caste and in its denouement shows the decided influence that Mr. George Bernard Shaw has won over his contemporary dramatists. The main situation in which a music hall girl, who has married a lord finds herself the mistress of twenty-three servants, all her own relations, is happily conceived and the little tale is worked out with abundance of humor. Mr. Jerome knows his types and is aided by a cast which was able to give the human touch to his characters. Seldom has one seen a sounder or more efficient comedian than Mr. Charles Cartwright, who played the butler, the dominating figure of the piece.

"Mlle. Mischief," Miss Lulu Glaser's offering for the present season was not a very weighty or worthy affair nor did it afford great opportunities to the star, but her personality is so wholesome, magnetic and charming and the atmosphere of the entertainment

so invariably clean that she is always a welcome visitor.

In addition there have been several revivals of successful plays, "Girls," by Clyde Fitch, was vulgarized by a one night stand cast; "Mrs. Wiggs" was as ever a great popular drawing card; and "The Virginian" excellently acted, won favor.

HECTOR CHARLESWORTH.

April 24, 1909.

A SPRINGTIDE CONCERT.

ON May 4th, under the direction of Mr. Edmund Hardy, Mus. Bac., Chalmers' Church Choir will render a programme of a special nature for which the title, "A Springtide Concert," has been selected. The music throughout, both vocal and instrumental, will reflect the spirit of spring. The number of composers who have endeavored to express musically the emotions incident to the vernal awakening is surprisingly great; and an amplitude of tonal material exists from which a programme of notable interest has been chosen.

In addition to the choir soloists, Mrs. A. C. MacDonald, soprano; Miss Elsie Burkholder, contralto; Mr. Barnard Rickman, tenor; Mr. James Morgan, baritone, the following artists will take part:—Misses Gladys Sanderson and Kelso McNair, pianists; Mr. Ernest Johnson, L.R.A.M., violinist; Mr. Charles Savage, cornetist; Mr. Frank Fulton, basso.

BUSINESS REMOVAL.

MESSRS. WEATHERBURN & GLIDDON, recently removed from 256 Yonge Street, find the Arcade a very desirable location for their business in handling band and orchestral instruments, and music teachers' supplies. Their old customers appreciate the very central position as the street cars from every part of the city bring them within a few steps of the Arcade. Their mail orders have been very good during the month and their local trade, notwithstanding the disruption necessarily caused by moving, shows a decided improvement over the same period of last year.

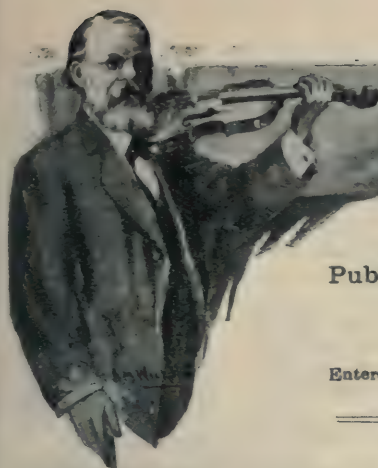
W. GUEST COLLINS, organist and choirmaster of St. David's Episcopal Church in Austin, Tex., was for fourteen years organist of All Saints' Church in Toronto, pianist for the Philharmonic Society under Dr. Torrington for seven years, and was honorary secretary of the Canadian Society of Musicians for three years. Mr. Collins was educated in England and Germany.

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E. R. PARKHURST, Editor and Proprietor

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MAY, 1909.

ITALIAN VIOLINS.

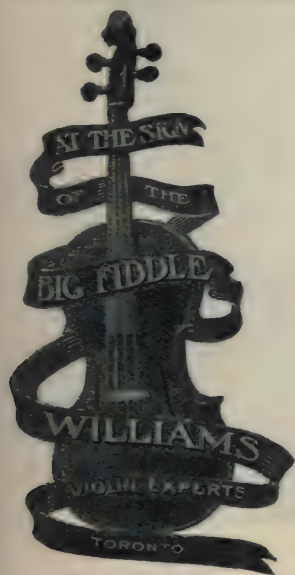
BY REV. A. WILLAN.

THE want of definite knowledge concerning the early history of the violin, renders it difficult to trace the successive steps by which the viol gradually gave place to the modern violin. The viol, as we learn from numerous illustrations, assumed many forms, varying according to the artistic taste of the maker; but towards the middle of the 16th century, we find alterations which foreshadowed the violin proper, and when taken in hand by the Brescian makers, the varying ornamental form of the sides gave place to what are known as the middle bouts; thus arriving at that form of instrument which gives us what Mr. Charles Reade describes as the invention of Italy, namely, "the four corners," with the corner blocks as made by Gasparo de Salo and all makers to the present time. But as to when or where the four stringed violin, tuned in fifths, first appeared in Italy, is a question, as

Mr. Hart remarks in his work on the violin, the answer to which must ever remain buried in the past. The town of Brescia is usually associated with its advent, and to Gasparo de Salo is given the credit of its authorship.

The early makers of the Cremona school, founded by Andreas Amati, about the middle of the 16th century, were to some extent influenced by the Brescian makers; but in their endeavor to procure a more brilliant tone of a sweet and liquid quality, they lost the power and volume of tone of the Brescian instruments. The arching of the back and belly which they adopted was conducive to sweetness of tone without power, and it remained for subsequent makers to meet the demand for a more powerful tone by making instruments of flatter construction, and by a return, more or less, to the Brescian method.

The general features of the violin remained the same, but successive makers impressed each their individuality on the various details such as the



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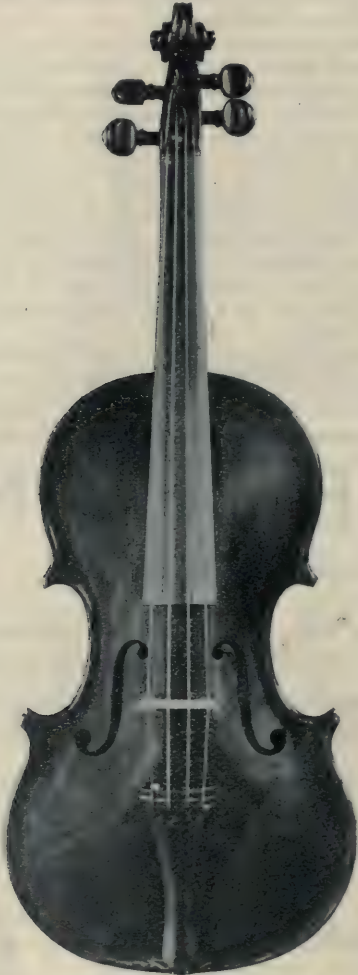
scroll, the sound holes, the corners and the general outline.

The most renowned of the early makers of the Cremona school was Nicholas Amati, grandson of Andreas Amati, and he brought to bear on all the details of his work, talent of the highest order. Not only do his instruments possess a tone of the most beautiful quality, but their graceful form has never failed to excite admiration. He was remarkably successful in his treatment of the corners, and although in this particular detail he has had many imitators, there have been found none to equal him, with the exception of his pupil, Antonius Stradivarius. His most esteemed instruments are those which, on account of their grand proportions, are known as "Grand Amatis," and Mr. Hart referring to these, says: "This maker gained his great reputation from these famous productions. They have an outline of extreme elegance, in the details of which the most artistic treatment is visible. The corners are drawn out to points of singular fineness, and this gives them an appearance of promi-

nence which serves to throw beauty into the entire work. In some instances the grain of the wood, which is of splendid quality, is of a mottled character, which within its transparent coat of varnish, flashes light here and there with singular force. The highest praise must be conceded to the originator of a design which combines extreme elegance with utility, and simple as the result may appear, the successful construction of so graceful a whole must have been attended with rare ingenuity and persevering labor."

Illustrations are here given of a very beautiful example of the "Grand" pattern of this renowned maker.

This violin bears the original label, dated 1641, and is one of the very few known to be in a good state of preservation. It is referred to in Mr. Hart's work, and is also mentioned in Forster's "History of the Violin," as "one of the finest Amatis." The wood of the belly is of a silky texture, with a straight and even grain, and the back, which is in two pieces, is strikingly handsome.



NICHOLAS AMATI, 1641



NICHOLAS AMATI, 1641

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Amongst the pupils of Nicholas Amati was Antonius Stradivarius, and so thoroughly did this



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great maker enter into the spirit of his master, that his earlier works, on account of their close resemblance to those of his instructor, are called "Amatense" Strads; and the works of Nicholas Amati, great in themselves, derive an additional interest from the important influence they exercised on the subsequent works of Antonius Stradivarius.

MR. LOUDON'S VIOLA.

Mr. John S. Loudon, of the Standard Bank, this city, has purchased from the collection of Mr. R. S. Williams a very valuable viola, by Carlo Antonio Tononi, of Bologna. It is a good sized instrument, well proportioned, with a thick reddish brown varnish and possessing a fine tone, resonant and equal. We give an illustration of the instrument. Carlo Antonio Tononi's period was 1715-1745. He was a clever workman and made excellent violins of large model. His varnish is of a fine quality, varying from a deep red to a light orange. Mr. Loudon's viola was purchased in Vienna by a member of Rigo's Gypsy orchestra and was brought to America in 1903. Most all the viola players of the Chicago Orchestra have tried it and say the tone is beautiful.

THE Leach Piano Co., of Montreal, have opened a sheet music department at 560 St. Catherine Street West in that city, under the management of Mr. W. Clarkson, who has held similar positions in the stores of Nordheimer and Shaw and is immensely popular. He is sure to make the venture a success.

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MARIE HALL.

THAT most charming of violinists, Petite Marie Hall, re-appeared at Massey Hall, April 20th. Once again she entranced her hearers by her beautiful singing tone and her astonishing technique. Her great *tour-de-force* was her amazing performance of the extremely difficult first movement of Tchaikovski concerto.

OUR LONDON LETTER.

LONDON, April 10, 1909.

It is some length of time since a Stradivari violin has been offered for sale by auction in London. Early in March, however, an example of the great maker's work, the property of a well known English baronet, was put up in Messrs. Sotheby's saleroom in Wellington Street, Strand. It was not a well preserved instrument and it was knocked down at £440; but it is understood that the bidding did not reach the reserve price and that it was consequently bought in. Another Stradivari, the example known as "Le Mercure," is to be sold at Messrs. Puttick & Simpson's room at a special sale of violins that they are holding in May. This violin belonged to the late Sir William Avery, the head of the well known firm of scale-makers of Birmingham.

Yet another infant prodigy—this time in the shape of a clever Hungarian boy, said to be of gipsy origin, named Kalman Rév. He has appeared several times in London, and has met with con-

siderable success. Like so many of these youthful violinists he has a great deal of technical ability; but at present he can hardly be said to go farther, and his future will naturally depend upon his developing other and rarer qualities. One is inclined to think that the craze for the undeveloped is exhausting itself, and that the taste of the public for these sensations has been blunted by too constant and regular a supply. During the last few years so many have come before the public that the wonder which the first-comers excited has given way to some extent to boredom, and the concert goer is realizing that mere technical ability does not entirely replace maturity of intellect.

At a concert given in the Queen's Hall, on March 19th, by the North London Orchestral Society, one of the leading London amateur orchestras—Madame Henriette Schmidt, a distinguished pupil of Ysaye, played Ernest Chausson's little known *Poème* for violin and orchestra. The work is distinctly influenced by the idiom of César Franck, and is full of a vague, poetic charm, the composer obtaining his effects almost entirely by subtle and elusive harmonization. The symphony at this concert was Brahms' second, a work very rarely attempted by amateurs.

The most important feature at Mr. Beechan's concert on March 15th, was the performance of Vincent d'Indy's Symphonic poem, "*Jour d'Ete a la Montagne*." The work is divided into three sections, "*Aurore, Jour, Soir*." The strings in the first movement are divided into no fewer than twenty parts, and by this and other means the composer obtains effects of great charm and originality. The composition is a fine example of the creative ability of the modern French school, and it is to be hoped that it will not be shelved after a single hearing. M. d'Indy conducted a performance of his Trilogy "*Wallenstein*," at a recent concert of the Queen's Hall Orchestra. During his visit to London a reception in the French composer's honor was arranged by the Concert-Goers Club, at which some of his smaller works were performed.

The question of the permanent successor to Dr. Richter at Manchester has not yet been decided. It is understood that Herr Beidler has not been appointed, and another name, that of Herr Mengelberg of Amsterdam, has been mentioned in this connection. It is announced, however, that the committee have invited Mottl, Nikisch, Weingartner, Fiedler, and Henry J. Wood, to conduct the concerts during the next season.

The Oriana Madrigal Society, one of the organizations, which has been largely responsible for the recent revival of interest in this most beautiful province of music, gave a concert on February 23rd, in the Portman Rooms, under the direction of Mr. C. Kennedy Scott. The programme consisted of madrigals of the old English school, including compositions by Wilbye, Bateson, Kirbye, Pilkington, and Marson. It is gratifying to see that these glorious productions of the golden age of English music are being rescued from neglect, and the "*Oriana*" edition of madrigals, which Mr. Scott's

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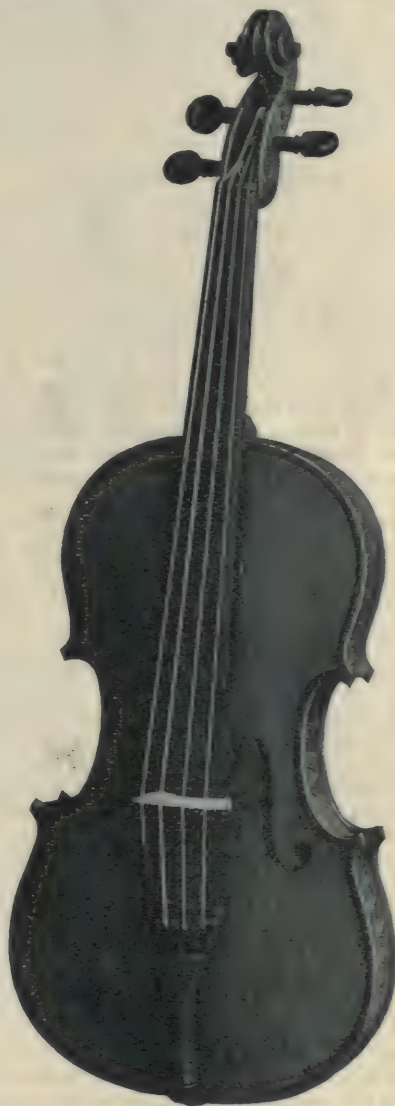
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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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editing should materially assist to extend a knowledge of these treasures of the vocal art.

The summer season of opera at Covent Garden will commence at the end of April, and it promises to be of greater musical interest than several immediately preceding seasons have been. There will be no performance of the "Ring," which is to be regretted, two "cycles" in English, having been given early in the present year. Several novelties are announced, notably: Debussy's "Pelleas et Melisande," Charpentier's "Louise," Saint-Saëns' "Samson et Dalila," Laparra's "Habanera," and d'Erlanger's "Tess," based on Hardy's well known novel. The French operas sung by French singers will be a most welcome change; the modern Italian school has certainly been given a very good innings of recent years.

CHEVALET.

A BUSINESS CAUSERIE.

TORONTO, April 26, 1909.

REPORTS from all quarters indicate a marked improvement in the various branches of the music trades during the present month. Locally business has been made more active, and orders from both the east and west coming along in added volume. A feature of the trade just now is the steady and increasing demand for player pianos, and exchanges are becoming more and more frequent. This means that a lot of the old style instruments are accumulating on dealers' hands, and several houses have lately been doing a large business in bargain piano sales.

The factories generally are pretty active, and some employers are complaining that really good mechanics are scarce.

Payments are reported as not quite as good as usual during this month.

All the principal retail houses will close at one o'clock each Saturday during May, June, July, and August.

Messrs. Mason and Risch report business as very good. Mr. Henry H. Mason says the improvement has been considerable in all lines during this month, both in the city and outside points. Mr. Mason says present indications are for an excellent season.

With Heintzman and Company trade is booming. The city trade has increased very much this month. The firm has just shipped several car loads of pianos to Winnipeg. Shipments have also been made to Saskatoon, Calgary, Edmonton, and other adjacent localities. The general manager, Mr. Charles T. Bender, says that the firm is more than usually busy, and is looking forward to a record year. The factory is going full time and capacity.

Messrs. Whaley, Royce and Company say that business is much better than was the case at this period of last year. While it is by no means going forward by "leaps and bounds," an era of business solidity has set in which is much more satisfactory than a boom. The retail counter trade is much more active, and the outlook generally with the Whaley, Royce house is considered an eminently satisfactory one.

Messrs. Gourlay, Winter and Leeming are pretty busy both locally and outside. The demand for the Gourlay piano is steadily growing, and in a general sense trade with this firm better than for some time past. Reports from the country are hopeful, and prospects good. Payments are a fair average.

The Gerhard Heintzman Company are busy with country orders, especially for instruments of the higher class. Artistically finished pianos are in particular vogue just now, and the Gerhard Heintzman people are evidently filling the bill in an eminently satisfactory way. Manager Fred. Killer is especially busy just now getting the new Queen Street premises into some kind of shape, and it is only to especial favorites like the representatives of MUSICAL CANADA that he can find time to hand over that fancy box of cigars for which Fred. is celebrated, while indulging in a brief business chat.

Business with the R. S. Williams and Sons Company, Limited, is in excellent shape. "We have not had an idle moment," said Mr. R. S. Williams to the representative of MUSICAL CANADA. "Trade this April has been first-class with us, not only in pianos, but in all departments. Last month (March) we did the biggest trade in the history of our house, and, as far as indications are worth anything, the outlook is in all cases most satisfactory. Payments with us are well maintained."

Manager George P. Sharkey says that with the Bell Piano and Organ Company trade holds the even tenor of its way, though the present month has not been one of startling liveliness. Mr. Sharkey reports the city trade as having developed during the past few weeks.

The house of Nordheimer is as usual busy though Mr. Robert Blackburn had nothing special in the way of trade information to impart. Mr. Frank Shelton, manager of the small goods department at Nordheimer, said his travellers were sending in good reports, and much activity was experienced especially in the demand for band instruments. Small goods generally were in steadily increasing request.

Messrs. Weatherburn and Gliddon are now partly installed at their compact and adequate new premises in the Arcade on Yonge Street. Outside business with this firm is very satisfactory, though the local trade has been a little easy, owing no doubt considerably to the firm's change of location.

Mr. Thomas Claxton tells of a steady increase of business with his firm, in band instruments particularly.

The Anglo-Canadian Music Publishers' Association (Ashdown's) will on the first of May have removed from 143 Yonge Street to commodious premises at 144 Victoria Street, Toronto.

H. HORACE WILTSHIRE.

The musical public are warned to be on their guard against persons who pretend to be agents for MUSICAL CANADA, and fraudulently collect subscriptions.

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VOL. IV.—No. 2.

TORONTO, JUNE, 1909.

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MR. PETER C. KENNEDY.

MR. PETER C. KENNEDY is a native of Scotland and started his musical career as a choir boy in St. Mary's Church, Broughty Ferry, where he had an excellent opportunity to study under very favorable circumstances. Later he came to Toronto, where he has been a potent force for good in the development of artistic music. He is now a teacher of piano playing at the Metropolitan School of Music, where he also lectures on theory. In the department of piano instruction Mr. Kennedy has been eminently successful, his pupils playing with a fine musical tone and splendid technical facility. Mr. Kennedy has the art of inspiring his pupils to give of their best. In the realm of church music he holds a very prominent position. Some of his church engagements include such positions as the following: St. Mark's, Anglican, Chalmer's, Presbyterian, Cowan Avenue Presbyterian and Trinity Methodist. At present he is organist and choirmaster of Bloor Street Presbyterian Church, where he presides over one of the largest and finest organs in the Dominion, a four manual instrument of great tonal beauty and splendid mechanical equipment. The quartette of the church is a famous one, and the choir under his skilful direction is rapidly forging to the front rank of Toronto's splendid organizations.

We reproduce a very fine portrait of Mr. Kennedy on the first cover page.

"THE PSYCHOLOGY OF SINGING."

MUSICAL CANADA is indebted to the MacMillan Company of Canada, Toronto office, for a copy of the "Psychology of Singing," by David C. Taylor. The editor has read the work with great interest, and while it would require greater study than he has given it to accept all its conclusions, it can be said that the arguments of the author are based on commonsense and that the work itself will open up a world of suggestive reflection, not only to the teacher of singing, but to the vocal student. Mr. Taylor runs full tilt at the very outset of his treatise at the traditional theories of the schools of vocal culture. He maintains that it is not only unnecessary, but absurd to embarrass singing pupils with lectures on the anatomical construction of their vocal organs. The result, he argues, of concentrating the pupil's mind upon the mechanism of vocal management is to make him or her so self-conscious that there is no spontaneity in the singing and no life in the tone emission.

The author argues that the production of a beautiful tone by a singer can only be acquired by ear training and practice guided by the ear. In other words, the inference is, that it is almost impossible for a person with an ear that is not sensitive to produce either fine tones or accurate intonation. Consequently the student must, in the first place, reach distinction of tone quality by imitation. In practical voice culture, the ear and the voice must



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be trained together. He adds that there is in reality no problem of tone production such as the theory of voice culture. The voice does not require to be taught how to act. Tone production was never thought to involve any mechanical problem until the attention of vocalists was turned to the mechanical operations of the voice. This dates, roughly speaking, from about 1800. Since that time the whole tendency of voice culture has been mechanical. At the present day to say that the voice needs no guidance other than the ear would be absolutely preposterous to the average lover of singing. There is strong evidence that the old Italian masters would have had difficulty in grasping the idea of mechanical vocal management. Instinct prompts the possessor of a fine natural voice to sing and to sing a beautiful tone. No normally constituted student can take pleasure in the practice of mechanical exercises.

We have quoted enough from the book to indicate the line of argument which the author has taken. Summarizing the book, it is a protest against the mechanical management of the voice as well as the instruction of the pupil in anatomical details in favor of teaching by development of the ear and imitation, and it goes without saying that the pupil must possess the ear as well as the voice in order to become a singer in the true sense of the word.

OUR NEW YORK LETTER.

NEW YORK, May 19, 1909.

It is over! The divine Muse will now be permitted to enjoy a well earned rest after a particularly strenuous season, but "lest we forget" there will be music during the summer in Central Park, as usual, and next month a monster festival will be given in Madison Square Garden, in which a chorus of 6,000 voices will participate, and some of the popular soloists will be Mme. Rider-Kelsey and Mme. Schumann-Heink. The festival will continue for four days, and choruses, mixed and male, will come from many outside points. It promises to be a notable event.

On April 20th Mr. Heinrich Meyn gave a recital in Mendelssohn Hall, his second here this season. He sang an excellent programme of German lieder, ending with a group of English and American songs. Five songs by Weingartner were refreshing, and they were of such a high order of excellence that one wondered that they are not more frequently heard in recital. Mr. Meyn is an interpreter. His voice is neither large nor beautiful, but he sings some songs excellently, and there are times when one is led to believe that he has been listening attentively to Dr. Wullner.

Miss Julia Heinrich, who is well known in Canada and in the western and southern States, made her

New York debut in Mendelssohn Hall, on April 21st, assisted by her famous father, Max Heinrich. It is unfortunate that Miss Heinrich did not appear here earlier in the season, when the concert goers feel more inclined to attend debuts, but even as it was it proved to be a decided triumph for her, and her New York recitals in the future will be events which will attract all lovers of song singing. Miss Heinrich is a "chip of the old block," if I may be permitted to use that expressive slang phrase. She is the possessor of a contralto voice of great beauty and exceptional range, and she is an artist, every inch of her. The recital was a surprise for those in the large audience who had not heard Miss Heinrich before. For some unaccountable reason there is always a feeling that one who attempts to follow in the footsteps of a famous father almost always finds the footprints too far apart for one to reach, but Miss Heinrich gave evidence of being able to stand on her own merits. She has not only a beautiful voice and great art, but that indefinable something is in her interpretations which goes deeper and "touches the spot." Personally I felt thrilled several times during her recital—and a thrill at the fag end of a big musical year is about as commonplace as finding five dollar bills on the street. Miss Heinrich was assisted by her father who played most of her accompaniments in his inimitable manner, and sang two or three numbers to his own accompaniments with all that remarkable vividness which has made his name a household word.

Two Canadians gave a successful recital in Mendelssohn Hall, on April 28th. One was Miss Berthe Roy, a pianist, the other Mr. Paul Dufault, tenor. Miss Roy is a former Montrealer, now a resident of this city. Last season she toured with Kubelik, but this was her first New York appearance of importance. She is a promising young pianist, and possesses an extensive and sure finger technique, which was particularly effective in the "Allegro de Concert," of Guirard. Mr. Dufault sang several varied groups of songs. One of the most praiseworthy features of Mr. Dufault's art is his excellent enunciation, in English, German and French. He has a tenor voice of splendid quality and has many admirers in New York, as was evidenced by the large audience. Both Miss Roy and Mr. Dufault were given an enthusiastic reception, and were forced to respond to many encores. These two artists will make a summer tour of eastern Canada together.

Several of the announcements for next season are interesting. For instance, Busoni will tour America under the Hanson management. There should be an eagerness on the part of concert goers to hear this pianistic giant, who has not been in this country for some years. Loie Fuller, the young American dancer who has won unstinted praise throughout Europe; and Tilly Koenen, the Dutch contralto, will also be among the Hanson Stars and Wullner, of course.

A Hungarian pianist, Yolanda Mero, will make

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Theodore Spiering, formerly of Chicago, who, during the past few years, has won great success in Europe, as violinist and teacher, will be the concert master of the Philharmonic Orchestra, under Mahler.

The Damrosch Orchestra will use both Carnegie Hall and the "New Theatre," for its concerts next winter.

The Æolian Company have given some delightful recitals this year, at which many noted artists have appeared, accompanied by the pianola. A series of recitals given by Mr. Max Heinrich was notable. Mr. Heinrich recited "Enoch Arden," with Strauss' music; Poe's "Raven," with incidental music by Mr. Heinrich himself, and "Magdalena, or the Spanish Duel," a poem by J. F. Watler, with Heinrich music. Mr. Heinrich is a born actor. He has a beautiful speaking voice, and every movement and every cadence in his performances bespoke the thorough artist, and man of intellect.

SYDNEY DALTON.

Knicker—Is yours a musical family?

Bocker—The cook sings about her work, and my daughter works about her sing.—*New York Sun*.

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AT THE CAPITAL.

OTTAWA, ONT., May 25, 1909.

MR. PUDDICOMBE, Mr. Donald Heins and the members of the Canadian Conservatory of Music Symphony Orchestra are receiving showers of congratulations upon their success in winning a second time in succession the Governor-General's trophy in the musical competition held recently in Montreal. Ottawans justly feel proud of the success and expressions of satisfaction are heard on all sides. One of the judges is reported to have said that as an amateur musical organization the orchestra has no equal in America. The soloists were three in number: Miss Margaret E. Cross, violinist; Miss M. Taplin, contralto, and Miss Gladys Ewart, all members of the Conservatory. The *Montreal Herald* says, "Miss Taplin has a contralto voice of splendid quality, which she uses both artistically and with excellent judgment. She sang Massenet's "Elegie" not only well, but brilliantly, and in Delibes' "The Maids of Cadiz," she revealed temperamental qualities that augur well for her future distinction. Miss Ewart, a pupil of Mr. H. Puddicombe, is a pianist of exceptional ability. The moderate assai movement from the Rubinstein concerto was played by her with orchestral accompaniment and it aroused intense enthusiasm. Her playing showed crisp fingering, a delicate touch, a fine sense of rhythm, and a sound appreciation of dynamics. She should go far and make her mark."

In the contest last year, Miss Ethel Thompson, another pupil of Mr. Puddicombe's, received very high praise from Dr. Parker, for her playing of the Liszt Rhapsody both showing the result of the excellent training they have received at our Conservatory.

Mr. F. M. S. Jenkins, organist of St. Andrew's Church, has found it necessary, owing to the pres-

sure of other duties, to resign, the resignation to take effect July 1st. I know of no one who has done more for the cause of good music in Ottawa than Mr. Jenkins and his influence in matters musical will continue. Besides being organist of St. Andrew's Church, he was for a number of years, conductor of the Ottawa Amateur Orchestra, an organization which has since grown to maturity, and is now known as the Canadian Conservatory Symphony Orchestra. Mr. Jenkin's successor has not yet been appointed nor will the committee be in any hurry to appoint one, having decided to look about first and obtain the very best talent available. St. Andrew's Church has for its pastor the Rev. Dr. W. T. Herridge, one of the ablest preachers of the Presbyterian Church in Canada, who besides is a thorough musician. The choosing therefore of a suitable successor to Mr. Jenkins is a matter of no small moment.

Miss Margaret Vereker, contralto, and Miss Grace Smith, pianist, gave a recital in St. Patrick's Hall, May 6th, in presence of their Excellencies and a small, but ultra fashionable audience. This was Miss Smith's second appearance here and she strengthened the good impression made on her former visit. Miss Vereker has a contralto voice, which has been very well cultivated, but her programme was of such a sombre hue, relieved by so few touches of brightness that it rather detracted from her singing. Both Misses Vereker and Smith have since sailed for England, but the latter will

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probably return in the fall for a more extended concert tour.

H. T. Minter, quite recently appointed organist of St. John's Church, has established himself so amicably with his choir that at a recent choir social he was presented with a gold watch suitably inscribed, the presentation being made by the Rector, the Rev. Canon Pollard.

Mr. B. J. Kenyon, organist of Grace Church, on Saturday afternoon, May 23rd, gave the first of a series of organ recitals, which he will give before the close of the season. At each of these recitals he will introduce one of his vocal pupils. Miss Ingersoll was the soloist at the first. Miss Grafton will sing on Saturday afternoon, May 30th.

Miss Eva Gauthier, a daughter of S. Gauthier, of the Department of the Interior, is adding further triumphs to her musical career. She recently made her debut in "Carmen," in Pavia, Italy, and the *Provincia Presse* says: "Signora Eva Gauthier was greatly applauded, her name being called by the audience seven or eight times with persistence. She was singing the part of Michaela for the first time. Her voice is limpid, of great range and perfect intonation.

The concerts of Edith Miller and Marie Hall, given in the Russell Theatre, were very poorly patronized. In fact it seems that unless subscription lists are obtained we shall hear very few of the great artist musicians this coming season.

Under the direction of Mr. Donald Heins, the organist of Knox Church, the "Elijah" was given in the church on the 18th of May, with a chorus of eight voices, an orchestra of twenty-five and Mr. Arthur Dorey, organist. The soloists, Miss Louise Baldwin, soprano; Miss C. Berta Ostrom, contralto; Mr. E. Horwood, tenor, and Mr. Chas. Watt, bass, all Ottawa musicians, sang remarkably well. The church was crowded and a brilliant performance the result.

An organ recital in McLeod Street Methodist Church, a song recital by Mr. W. Hickman, and the closing recitals of the Conservatory, will bring to an end one of the most successful musical seasons Ottawa has ever experienced. A spirit of good fellowship has this year been established amongst the musicians and musical societies of Ottawa, which augurs well for the future.

L. W. H.

FROM ST. CATHARINES.

ST. CATHARINES, ONT., May 22, 1909.

Not only the military people, but the whole city is proud of its regiment and band. The armory was filled when the 19th gave their regimental band concert on the 13th of May. Bandmaster Peel deserves great praise for the excellent work done. The number receiving the greatest applause was a trombone solo, "Death of Nelson" (Braham), by Mr. I. W. Lomas. The St. Catharines Musical Society made its first public appearance at this concert. The proceeds go towards replating the instruments.

A very successful May musicale was given in St. Barnabas Hall on the 17th, under the auspices of the Young People's Guild.

A fine sacred concert was held in the First Baptist Church, on Thursday evening the 20th. The choir was augmented by several members of the First Presbyterian Church, with Mr. Angelo M. Read, as conductor. Mrs. Laura Dietrich Minehan (contralto), of Buffalo, was the assisting vocalist. I make mention of two numbers, a solo, "Hosanna Excelsis," by Amos; also a duet, "Rejoice in the Lord," by Schneckner, as being musically worthless and inane compositions. One should be very careful in selecting pieces worth while. Outside of the two numbers the concert was very successful. Those taking part were pleasantly entertained by the ladies of the church.

For some time the congregation of St. Paul St. Methodist Church have been feeling the need of a new organ. The trustees have awarded the contract for the organ to Casavant Bros., of St. Hyacinthe, Que., for a three manual organ to cost \$4,485, and the old organ. The opening will probably take place November 1st.

B. W. M.

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HERE AND THERE.

By Fidelio

THE last month was somewhat overcrowded with musical events, many of which I found it absolutely impossible to cover. The past season has been one of much success so far as the various choral societies are concerned, while the respective teachers appear to have been equally successful in their professional work. Many of the vocal pupils have improved greatly under the guidance of intelligent training on the parts of their tutors, while in many cases piano students have shown wonderful advancement. I trust when the season opens in September next my readers will make a point of keeping me well informed of all musical events, as it is my desire to conduct this column without fear or favor. **MUSICAL CANADA** is an impartial independent journal, whose mission is to encourage all musicians, whether they be amateurs or professional.

It seems to me that Toronto musicians would benefit greatly if they cultivated a more warm spirit of friendship towards each other. There have been many unkind things said and done and at times one must feel ashamed of the jealousy frequently manifested. Let us play the man and be frank with each other. If your neighbor's choir does good work it is your duty to give him credit. There is room for everybody. In fact I sometimes think it would be an excellent idea if our local choral conductors would get together and form a

club for the purpose of becoming more friendly with one another. If you must criticise do so, but in a sincere and tactful manner. There is not one of us who is above criticism, and here is where the trouble is to be found. We think we know it all, but we don't by any means. Cut out your quarrelling, and remember the law of harmony. I wish all the choral societies, and other musical bodies every success in their endeavors next season, also every amateur and professional musician.

Miss Edith Miller, the gifted Canadian mezzo-soprano, appeared twice in Massey Hall last month, her first appearance being with her own concert company, and the second with the Toronto Symphony Orchestra. At both concerts Miss Miller achieved notable success. Possibly, however, she was in a better voice at her first concert. This charming artist's voice has been judiciously trained, being rich in timbre, even in compass, although the lower register appeared weakest. Miss Miller possesses lots of temperament and seems to understand clearly what is meant by interpretation. The manner in which she sang Brahms' "The Little Dustman," fairly captivated her audience. Mr. Alfred Heather, tenor, and Mr. Thorpe Bates, an excellent baritone, also shared the honors with Miss Miller, at both concerts. The orchestra again made good under Mr. Welsman's able direction, and in this connection let me say, judging from their success at the popular priced concert they recently gave, it would be a capital idea to outline a series of orchestral

concerts to be given next season, say every month. The assistance of local artists could also be obtained and the public would be ready to pay their mite. I hope Mr. Welsman will think this over.

Mrs. R. J. Dilworth, one of Toronto's brilliant sopranos, gave a highly enjoyable recital in the Conservatory Music Hall last month before a large and enthusiastic audience.

Mrs. Dilworth has only recently returned from New York after a course of study with Mr. Oscar Saenger, the successful teacher. To the large audience the result of her recent study was perhaps most marked in the development of her upper tones. Her versatility was manifested in an exacting programme of a comprehensive nature and she is to be congratulated on her artistic success. Mrs. Blight was as usual an efficient accompanist, while Dr. Nicolai, cellist, ornamented the programme with two delightful solos.

Pupils of Mr. Arthur Blight, the successful vocal instructor, gave two recitals in the Normal School last month, which were well attended. Mr. Blight is a careful and sincere teacher whose unfailing devotion to the welfare of his students is at all times in evidence.

The choir of Walmer Road Baptist Church gave an excellent service of praise last month, the programme presented being drawn largely from the works of "Gounod." Mr. Pickard, the talented organist and choirmaster, has gathered about him a really creditable body of singers whose singing was noteworthy for its expressiveness, the basses specially being highly satisfactory. The sopranos appeared to be off color occasionally, their tone being hard and thin in the upper register, and by the way, this appears to be a common fault amongst our local church choirs. However, this is merely an expression of my own personal belief. The choir, however, did good work, especially in the chorus, "Unfold Ye Portals," the dramatic climaxes of which were worked up most effectively. Mr. S. R. Bowles presided at the organ with much ability and discretion, while Mr. John Linden pleased the audience immensely with two delightful 'cello solos. Mr. Linden has the ability to produce a tone on his G string, which is broad, smooth and sensuous.

Mr. Arthur Blakely, the well known organist and choirmaster of the Sherbourne Street Church, at a reception given to the choir lately was highly complimented by Rev. Mr. Jackson, on the effective manner in which the praise service of the church had been conducted during the past year.

Dr. Torrington, who has been doing such excellent work with his choir at High Park Avenue Methodist Church, recently received the following letter from the chairman of the Music Committee, Mr. F. C. Colbeck, which reads: "Allow me to congratulate you on the marked excellence of your Easter music. Considering the short time you have had our choir under your leadership the result is surprising and most gratifying to all concerned. On every hand I hear expressions of satisfaction and delight. You make the music a powerful adjunct in divine service."



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Jarvis Street Baptist Church choir gave their second service of praise of the season in the church last month. A number of compositions from Dr. Broome's pen were down on the programme and created much interest. The choir is gradually improving under the guidance of its capable director, whose sound musicianship is well known. An excellent example of Dr. Broome's ability as a composer was to be found in the Easter anthem, "Lo the Tomb is Empty," for soprano and contralto solo and chorus, which the choir sang with appropriate expression and lucid delivery in the matter of enunciation. Altogether Dr. Broome deserves praise for the success which attended his efforts. The choir soloists acquitted themselves creditably.

A clever young piano pupil of Mr. W. F. Pickard gave an enjoyable and successful recital last month in Castle Memorial Hall. This was the young lady's first recital appearance, yet she played with a finish and musical appreciation that augurs well for her future.

Mr. T. J. Palmer, organist and choir director at St. Paul's Anglican Church is to be congratulated on the successful performance of Gaul's "Holy City," given by the choir last month. Mr. Palmer's choristers gave a capital account of themselves, their singing revealing the fruits of earnest and efficient training. The acoustic properties of St. Paul's Church, however, hamper the choir very much as satisfactory effects cannot be obtained.

The work of testing candidates for admission to



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EXAMINATIONS, JUNE 14th to 19th. Applications must be in before May 15th

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the Children's Chorus, which Dr. Vogt is organizing in connection with the performance of Pierne's "Children's Crusade," is practically completed and everything points to a remarkably effective chorus of young people for the February concerts of the Mendelssohn Choir next season. About five hundred children of an unexpectedly high vocal and musical average, have submitted themselves for the examination required for admission to the chorus and from these the most promising to the number of 250 have been chosen. The preliminary rehearsals begin at once under Mr. A. L. E. Davies and will be continued until midsummer resuming early in September. Dr. Vogt is leaving no stone unturned to provide a fine performance of Pierne's splendid work. Should the result be what is anticipated it is altogether likely that other works of a similar nature will be introduced at subsequent concert cycles of the Mendelssohn Choir, including Berlioz's *Te Deum*, which Dr. Vogt has under consideration for the winter of 1911.

The High Park Avenue Methodist Choir and West Toronto Festival Chorus gave a joint sacred concert recently in the High Park Church under the direction of Dr. Torrington, who drew up an excellent programme comprising chiefly excerpts from Gounod's "Redemption." The chorus numbered over one hundred voices, and sang with smooth and effective style demonstrating the result of sound and intelligent training on the part of the veteran conductor. One was particularly impressed with the interpretation given, "Unfold Ye Portals" (Redemption) and the Glory "Hallelujah" (Messiah).

Dr. Ham is at presently busily engaged receiving applications for admission to the National Chorus, whose membership I understand is to be materially strengthened for next season. The executive have announced the engagement of the famous prima donna soprano, Miss Alice Neilson, of operatic fame, which should prove a strong drawing card.

Dr. Ham expects to have a chorus this year of high excellence.

MISS HELEN STRONG, a most talented pupil of Mr. J. D. A. Tripp, gave a piano recital on May 14. She delighted her hearers, revealing a facile and large technique and a musicianly grasp of the compositions she essayed. She had the assistance of Mr. Marley Sherris, baritone, who scored a distinct triumph, and Messrs. Blachford, violin and Dr. Nicolai, cello, who were admirable associates of Miss Strong in a trio by Schutt.

MR. HUNTER'S RECITAL.

MR. CARL H. HUNTER provided a splendid programme of German song on May 8 at the Conservatory of Music Hall. His selections embraced numbers by Bach, Beethoven, Schubert, Schumann, Brahms, and Loewe. He evinced in his interpretation much catholicity of sympathy and taste. He had the assistance of that brilliant 'cellist, Mr. John Linden, and of Mr. Richard Tattersall, the able accompanist.

THAT accomplished young pianist, Miss Mary C. Morley, gave a most successful recital at the Conservatory of Music on May 13th to a large audience. Miss Morley has developed greatly of late both as an executant and an interpreter. She is evidently specially gifted and has, moreover, been admirably trained. She had the assistance of Miss Muriel Goggin, mezzo contralto, a pupil of Dr. Albert Ham, who charmed her auditors by her attractive voice, style, and expression.

WHILE the editor will endeavour to return photographs sent to him for reproduction in the pages of MUSICAL CANADA, he will not be responsible for their loss. MUSICAL CANADA has so many hundreds of photographs forwarded for approval that occasionally a few go astray.

Music in Montreal

MONTREAL, QUE., May 19, 1909.

THE McGill Conservatorium of Music will in the future have its own examining board, chosen by the University, instead of being dependent upon examiners appointed and sent over by the Associated Board of London. Degrees that have hitherto been granted by McGill in conjunction with the Associated Board will henceforth be conferred by McGill alone. The same work will be continued, but certain points not emphasized by the Associated Board will be given prominence in the curriculum of the Conservatorium. Special attention will be paid to ear tests; and the teachers' examinations for Licentiate will be made more searching and complete. In the past, those holding this degree were called "Licentiates of the Associated Board," although all the certificates granted by this body bore the seal of McGill University. In the future they will be Licentiates of McGill Conservatorium. The local centres will be maintained; and as the expense of producing examiners at home will be less than the cost of importing them, it will be possible to establish new local centres for a fewer number of candidates than formerly. The new syllabus of the Conservatorium will be issued shortly. A Canadian college doing the work that has, till now, only been done by one in England, is an institution that must arouse patriotic pride and foster national intellectual development.

Miss Edith Miller, extensively advertised by means of numerous posters and handbills in rather questionable taste, gave a concert in His Majesty's Theatre on the afternoon of April 23rd. Many bouquets were handed over the footlights, but the applause was more complimentary than enthusiastic. Miss Miller is not an inspired singer, nor can her voice be called unusually beautiful. Just how good her voice might have been had she been differently trained, it is difficult to guess. Judging from her sole public appearance here, it would seem that she needs further study in tone production. Mr. Alfred Heather's voice, more of a high baritone than tenor in quality and range, is better suited to ballads than operatic songs; and Clutsam's "I Know Two Bright Eyes" was the number in which her limitations were least apparent.

Miss Maud Bell's playing of the 'cello was quite charming, if somewhat immature. It was Mr. Thorpe Bates, who saved the concert from dullness. The possessor of a warm, intensely emotional voice that is under perfect control; he was quick to make the most of every opportunity for legitimate effect. Mr. Bates' singing of the Prologue from "Pagliacci" and German's "Glorious Devon," were among the best things heard on the concert platform this season. The programme was interesting,

but the excerpts from "Sampson and Delilah" suffered for lack of orchestral accompaniment.

The programme of Mr. J. E. F. Martin's organ recital in the Church of St. James the Apostle included Bach's Toccata and Fugue in D minor, Brahms' "Intermezzo," the finale of a sonata by Piatti, part of Widor's Sixth Symphony, Hesse's Air and Variations and Elgar's first "Pomp and Circumstance." Miss Marion Ives played Raff's Cavatina. Mr. Martin is both original and versatile. A certain deliberation in the Toccata gave it a dramatic value that was far removed from any hint of sensational effect; and his reading of this differed as widely as possible from his playing of Brahms' lovely Intermezzo. The breadth and splendor of the Fugue was admirably offset by the unconventionality and romanticism of the Intermezzo. Mr. Martin's technical mastery and his knowledge of how to get the best results from the material at his command were evident in Wheelton's "Carillon" and the Finale by Piatti.

The same night, Miss Elleda Perley gave, in Victoria Hall, Westmount, a concert of which the writer heard only the last part. Miss Perley is well known in Montreal as a church singer. Her voice, though not powerful, is true and very charming; and "charming" is perhaps the most descriptive and comprehensive word that can be applied to her singing of ballads by Bunting, Spross and Spence. Mr. Murray Brooks' clear and penetrating tenor was heard in a duet with Miss Perley, and two songs by E. L. Ashford, called "Mood," which he sang with a great deal of taste. Mr. Blair accompanied, and Miss Ada Chown gave several recitations.

At a private organ recital in Notre Dame Church M. J. D. Dussault lived up to the reputation that has been his for years. He has a magnificent organ at his disposal; and his name is associated with artistic programmes and musicianly playing. This time, M. Dussault played Widor's Sixth Symphony, Bach's Prelude and Fugue in G minor, several pieces by Gigout that he studied with the composer before they were published, and a Pastorale written for the recital by Dr. Perrin. The Pastorale is strikingly original both in conception and treatment. In it the traditional and hackneyed shepherd's piping is discarded for a fresh atmosphere that suggests the openness of the country much more

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The sixth recital, the last of a series, given by Mr. H. H. St. L. Troop in St. Martin's Church, on May 12th, drew an audience of goodly proportions. Mr. Troop's playing of the Bach Prelude and Fugue in C minor was in itself worth hearing. If Bach were always played with the scholarly insight, the musical feeling that he brought to bear upon this prelude and fugue, if every organist who essayed readings of Bach showed a similar appreciation of development and climax, the public would have less cause to complain of the "tunelessness" of the immortal master. Two anthems were sung by the choir; and a correct and clear enunciation was a point especially noticeable in renderings of general excellence.

A chamber music concert given at the McGill Conservatorium of Music consisted of two trios and a song cycle. Miss Caswell at the piano, Signor Barbieri, violinist, and M. Labelle, 'cellist, played Beethoven's first Trio and one by Boisdreffre. Both were enjoyable, but the performance of Boisdreffre's work was particularly good. Mr. Merlin Davies sang Landon Ronald's "Summer-time" with the perfection of method and the glowing and round tone that his audiences have learned to expect from him.

The last McGill students' concert was held in the

Royal Victoria College. On this occasion the orchestra, conducted by Dr. Perrin, came forward for the second time this year, and gave unmistakable evidence of steady progress. The overture to "Les Deux Journées," (Cherubini) a suite for string orchestra by Parry and three dances from German's "Henry the Eighth" were played with an enthusiasm that the audience could not fail to understand; an enthusiasm that was generated within the walls of the Conservatorium and is now being felt beyond them. A chorus of picked voices sang part songs by Cui, Elgar, Scharwenka, Tschaikovski and Corder, maintaining throughout them all an evenly-balanced tone, pronouncing the words with unusual distinctness and obeying implicitly Dr. Perrin's will. Miss Minne Fessenden has been heard in public before, and it is always a pleasure to listen to a voice as resonant and full of color as hers; but Miss Mamie Babin made a first appearance. Miss Babin is an Ottawa girl, and like Miss Fessenden, a pupil of Miss Lichtenstein, who has taught her the best method of breathing, but who has not allowed the sacrifice of her own individuality. Miss Babin's voice is a high soprano, exquisitely pure and very pliable. She has mental as well as vocal gifts, and there is every reason to expect that her career will be a brilliant one.

The results of the Earl Grey Competition held in His Majesty Theatre are so well known all over Canada that comment upon them in this letter would be superfluous.

The June examinations of the Dominion College

of Music will be held from the 19th to the 25th. Montreal musicians have appeared in other cities with pronounced success. Mrs. Richardson and Mrs. Elliott gave a joint recital in Gouverneur, Mrs. Elliott's native town. Mr. Percival J. Illsley went to New York as a guest of the American Guild of Organists and gave a recital in St. Bartholomew's

Davies among the number. Mr. Merlin Davies won a scholarship that was open to every student in the United Kingdom, and studied for four years with Randegger at the Royal College in London. Another scholarship and other honors followed, and he sang as soloist in St. George's Chapel Royal, Windsor besides filling concert and operatic engagements.




MR. MERLIN DAVIES


Church; and M. Albert Chamberland played in Three Rivers with Paul Dufault and in Plattsburg, N.Y. Mr. Michael Matoff was given a splendid reception in Cornwall. A. H.

MR. MERLIN DAVIES, who joined the teaching staff of the McGill Conservatorium of Music, Montreal, last fall, was born in Wales, the country that has produced so many famous tenors, Ben

Davies' voice is a tenor of remarkable sauvity; and his success as a teacher has been exemplified at various students' concerts this winter. The improvement made by Miss Upton, who possesses a ringing soprano, has astonished those who have followed her study with Mr. Davies. In Mr. Reuben Dumbrille he has a pupil whose natural endowments are great; and who has, even in a few months taken a long stride forward.



OPERA & DRAMA



THE TORONTO THEATRES.

THE bleak days of our laggard spring have brought to us the most influential play that has been written for the English speaking stage since George L. Aiken in 1852 dramatized "Uncle Tom's Cabin." It is hardly necessary to say that one refers to Major Du Maurier's work. "An Englishman's Home." The furore which the piece had caused in England is known to everyone, and if it is as well acted by the various companies which are playing it in the motherland as it was in Toronto it is easy to understand why it should seize the public mind.

I am aware that the majority of critics have evolved from their limited vocabularies the opinion that the play is "crude," but having no confidence whatever in the wisdom of majorities, I beg to say that "An Englishman's Home" is anything but crude though I am not prepared to go the length of saying that it is a drama at all. It is in truth a brilliantly written sketch by a man who is a born satirist, and who, like every true satirist, is intensely in earnest, and knows what he is talking about.

After the second Canadian contingent which was made up largely of plainmen and mounted policemen who knew how to fight, returned from South Africa we heard a good deal about the British volunteer forces who went bravely but stupidly to the slaughter under the southern cross. One Canadian used to chortle over the ingenious remark of a C.I.V. who complained that "the beastly Boers came and shot at us while we was eatin' jam behind a kopje." On the Mounted Rifleman's enquiring what he expected when he enlisted, the C.I.V. responded "Oh! I don't know. You see I joined because the governor wouldn't buy me a top hat." The Canadian soldier who brought this story home may have been a liar but according to Major Du Maurier he had formed a fair general estimate. One does not propose to go into the merits of the argument which forms the basis of "An Englishman's Home." In fact one is incompetent to deal with the question involved as indeed anyone who is not familiar with actual conditions in England must necessarily be. Viewed merely from an external standpoint, treated as a picture which is precisely what it is, the work is supremely interesting. Though it would not make such an appeal to what is bred in our bones, it would still be a piece of genuine interest to persons of active sympathies were the scene laid in any other quarter of the world. Its failure to win popular esteem on this continent is perhaps due to the fact that is devoid of any love story. The

heart of the playgoer is wedded to romance and a piece which does not involve sex in anyway is like a children's party without candy. I suppose there were those who went home wondering why there was no love scene over the father's corpse at the conclusion of the piece. No doubt it would advance the work in critical estimation and make a real play of it had such a scene been interpolated. As it was, the author, or probably it was the manager, went about as far as it was possible to go in stooping to the level of popular intelligence when he fitted the stage with the various branches of the regular service as the curtain fell. The scene must make Du Maurier grind his teeth every time he goes to see his own play; but he got in his real points beforehand. The contrast between the trained and competent soldier and the romantic muddler has been depicted before by George Bernard Shaw in his delightful comedy, "Arms and the Man" but fifteen years ago when that play was written it was denounced by the writers of flub-dub that infest the British press, as an attack on the nations' heroes. The change which has come over the spirit of England is shown in the success of this much more bitter and broadly drawn satire. Du Maurier has a gift for mingling tragedy with irony almost disconcerting to the average playgoer. When his breezy jester is killed by a chance shot with a half uttered joke on his lips the spectator is almost inclined to mutter like Judge Brack in "Hedda Gabler,"—"But people don't do such things." Yet every soldier will tell you that such things are precisely what do happen.

Never in a considerable experience of the theatre have I seen a play more perfectly cast or more expert stage management. The roles were not those which demanded the highest degree of histrionic skill, but they did require careful, earnest and eloquent treatment. In choosing comedians like George M. Graham, Wm. Hawtrey and Ernest Stallard for the parts they played, the management showed a degree of discretion rather unusual in a New York production of an English play. Moreover, Mr. Joseph Benrimo, who played the German Prince, is an actor superb in bearing, and of remarkable promise, and one still recalls the exquisite and

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mutely eloquent pantomime of that gifted little artiste, Miss Nellie Thorne.

For the rest of it the month has been chiefly given over to moving picture performances and amateur productions. The pictures have been excellent, and the amateurs not half bad. One is pleased to record that our local amateurs are beginning to realize the true usefulness of their recreation—which is that of producing the intellectual drama. It has been alleged against amateurs that they delight in acting badly bad plays, which only professionals could make tolerable. They only become useful when they give the public a chance to see plays beyond the average theatrical routine which we seldom have a chance to see except when presented for the love of the thing. Mr. Beverley Robinson, himself a most competent actor, has given us a really praiseworthy production of George Bernard Shaw's whimsical comedy "Candida," while Mr. Pigott and Mrs. Raff with the Associate Players of the Margaret Eaton, has produced admirably a group of plays by W. B. Yeats and Lady Gregory, written for the Irish library theatre. To put it rather crudely these are steps in the right direction.

For the rest of it we have seen a bad dramatization of a worse novel "Beverley of Graustark" in which Miss Jessie Busley, a talented woman in character roles was hopelessly miscast.

And finally, one must not forget "A Broken Idol," in which Mr. Otis Harlan obtains an exquisite comic effect by pretending to bite Miss Carrie Perkins' finger.

May 26, 1909.

HECTOR CHARLESWORTH.

NOTES FROM DRESDEN.

DRESDEN, GERMANY, May 9, 1909.

THE chief importance of Dresden as a musical city lies in the fact that she has one of the finest and best equipped operas in the world. The performances of Wagner's musical dramas are justly celebrated and draw strangers from all parts of Europe and America to hear them. New operas are being continually added to the repertoire and the past season was remarkable for several important additions such as Richard Strauss' "Electra," which drew critics from all over Europe and Tchakovsky's beautiful opera, "Eugen Onegin."

The orchestra in connection with the opera is recognized as being one of the first in Europe. Among its members are Kratina, the great violin teacher, Henri Petri, whose quartette is one of the best organizations of its kind in Germany, and George Wille, the popular 'cellist, who has had flattering offers from the management of the Boston Symphony Orchestra, but prefers to remain in Dresden. The conductor, Ernst von Schuch, ranks with such conductors as Nikisch and Wiengartner, and the symphony concerts under his baton are events of great importance in Dresden. The programmes are very cosmopolitan and symphonies are given from all the great masters, both ancient and modern. In the last concert the Beethoven Symphony, No. 4, in B flat and the Haydn in G

major, were the attractive features, and the performance of these two symphonies was about as perfect as one could wish for. Some of the violinists who appeared at this and last season's concerts, were, Ysaye, Kreisler, and Marien, the Spanish violinist and composer of the Opera "Acté," which was given its initial performance in Dresden, and our own talented young Canadian violinist, Kathleen Parlow, who had phenomenal success; the pianists, Emil Sauer, Ignaz Friedeman, and Sapellinkoff, who will tour America next season; Gerardy, the 'cellist, and numerous others.

Dresden has been from time to time the home of many distinguished composers and pianists. Weber, to whose efforts the subsequent success of the Dresden Opera is due, was Kapell's master for several years. Wagner went as a boy to the Kreuz school and his "Rienzi" and "Flying Dutchman" were first performed here. Rubinstein, whose Opera, "The Demon," is one of the attractive works of the Dresden repertoire, spent his last year here. Hans von Bulow was born at No. 12 Körner Street.

It is a matter of great gratification to the writer as a Canadian to note the international fame achieved by the Mendelssohn Choir under Dr. A. S. Vogt, and further now to see a Symphony Orchestra well launched under Frank Welsman. Mr. Cox and the management are to be heartily congratulated upon this important venture and it is to be hoped that the public will give them every encouragement and support to make this undertaking a success and thus form the nucleus of a future great symphony orchestra in Toronto.

HARRY FIELD.

A SPLENDID ORGAN.

THE new organ of the Bloor Street Presbyterian Church, built by Casavant Bros. at a cost of \$12,000, was opened on May 9th with a special service conducted by the organist and choirmaster, Mr. Peter Kennedy, who handled the instrument in a masterly manner. The distinguished solo quartette of the choir contributed several solos. It would be difficult to rival this quartette, composed as it is of Mrs. Kennedy, soprano, Mrs. McKelean, contralto; Mr. Hollingshead, tenor; and Mr. Arthur Blight, baritone. The new organ, which is considered specially adapted for church purposes, has four manuals, and fifty-two speaking stops, a set of chimes and the recently invented sostenuto stop. On the 18th of the month the choir gave a service of praise which was most attractive, and in which they had the assistance of Mr. W. H. Hewlett as solo organist.

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THE ROMANCE OF QUEEN ELIZABETH'S VIOLIN.

BY OLGA RACSTER.

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CHAPTER VI.

THE following morning dawned brightly, and with its fresh light Queen Elizabeth awoke. Her thoughts—as do most early thoughts—travelled over the happenings of the previous evening. Gradually she recalled each detail of her romantic meeting with the Prince, and the more she thought of him, the more did his gallant actions recommend

modes and—ever since Elizabeth and Burghley had laid their cute heads together in the successful enticement of one of Catherine de Medici's tailors to England—the Queen had adopted all the latest French fashions.

This morning her attiring maids found her most difficult to please. She would wear her "purple velvet, with the aiglets of gold enameled blue," but no sooner was she attired in the handsome robe than she flung it off, and bade them bring the one "that hath the ground of satin." Even this did not please her, and again she changed to her "French gown of black satin with the tassels of gold." In this "confection" she seemed better



Queen Elizabeth's Virginal

him to her. Her over-weening vanity was perhaps more satisfied than it had ever been before, for few—if any—among the numerous aspirants to her hand had shown themselves in such an ardent light as this François Valois. True, she could not deny that most of her suitors had been pressing in their overtures, but had they ever shown much love for herself?—Had it not always been the dazzling light of her Queenship that attracted them?

She asked herself these questions almost sternly, and as she reflected, Alencon's plain but pleasant face rose before her. She saw him smiling, ardent, vehemently pleading his cause. She saw him zealously kissing her hand and recounting his adventures with *debonnaire* frankness. Could any lover show more ardour and deference all in one? Had any of her courtiers ever shown such genuine affection as this Prince who had faced danger and difficulty for her sake? Yes! she—she certainly liked him. Her cheek grew warm as she made the inward assent, and she hastily called her women of the bed-chamber to help her rise and attire herself to please the eyes of her fascinating lover.

In matters of dress Elizabeth was ever most particular, but since the advent of Simiers and the other French ambassadors, her taste in such matters had daily and hourly grown more sumptuous. The simpler fashions of the English court had gradually but surely given way to the Frenchy

content with her appearance, to the end that she dismissed her sorely tried yeoman of the wardrobe, and surveyed herself in lonely grandeur. She twisted a tassel here, tried an ornament there, smiled and frowned almost in a breath, then with a petulant shrug she walked with much dignity into her music room.

CHAPTER VII.

In the pretty oak panelled room where Queen Elizabeth was in the habit of cheering melancholy at her virginal, her music master—the good Master Byrd—awaited her arrival patiently. When she at last entered, he greeted her with low bows, and obsequiously presented her with his latest composition for the virginal.

Elizabeth liked the good man and received his gift graciously, although, if the truth were told, her actions lacked sincerity that morning, as there was one object in the room that attracted her whole attention. She listened mechanically to Master Byrd's explanation of the construction of the new composition, but all the while her eyes wandered away to a small oak table. On went the good Master Byrd, well pleased to unfold his design to his royal pupil, and away went Elizabeth's thoughts at lightning speed to the little oak table. So the two jogged and hastened, until the Queen startled her music master by jumping up, and walk-

ing over to the object of her attention, which was—"a violin of quaint design and carving."

"Pray do not cease thy eloquent discourse good Master Byrd," she said, "It does thee honest credit, so do thou continue."

Heartily pleased with such commendation, Master Byrd returned to his manuscript and continued his explanations, while Elizabeth looked at the graceful carved violin before her with a growing interest. Her slim hands touched its polished surface and her taper fingers felt the outline and carving. Then she observed that which had escaped her notice till now—a posy of flowers neatly slipped beneath the finger-board. With almost a tremor of emotion, Elizabeth detached the few fragrant blossoms. How delicious they were! Far more beautiful than any posy that Hatton, or Leicester, or any of her admirers had ever given her! Half angry with herself, and half ashamed of her interest in the flowers and their giver, she thrust them back in their hiding place on the violin and turned to listen to Master Byrd's playing. The good man had finished his short discourse, and was now playing his new composition to the Queen on her virginal. The cadences and flourishes superseded one another with consummate skill, and at its conclusion Master Byrd begged that his royal mistress would accept the piece and, perhaps, play it. "Indeed your Majesty's skill is such, that I doubt not that you will play it at sight with ease," he ended.

"Thou art as apt at compliments as thou art in music," laughed the Queen dismissing him: "Without a doubt I will play thy piece and like it well."

No sooner had the worthy Master Byrd left the room than Elizabeth turned again to Alençon's violin and renewed her scrutiny. As she moved it from side to side, the nosegay fell to the floor, and when she picked it up, she found a delicious surprise in the shape of a little note neatly attached to one of the stems with a jewelled pin: "*Avec ces fleurs je vous envoy, le cœur, l'amour de Francois Valois,*" she read with a smile of satisfaction. There was a little tinge of color in her face that lightened and softened its outline wonderfully, and the tinge deepened as she examined the pin, for a pendant of pearls enshrined a well executed miniature of Alençon.

CHAPTER VIII.

Had any one been present to observe the Queen holding Alençon's flowers and miniature in her hand they would have decided that she was well pleased; as indeed she was. The doggerel lines and the pin she carefully concealed in a fold in her bodice, and the act was accomplished with an almost tender look, quite foreign to the Queen of England. "God, but he pleaseth me much!" she said as she seated herself at her virginal. She touched it with skill; as a matter of fact few at her court could excel her. This morning she was in excellent humor, and the notes danced and tripped from her fingers in sprightly triplets, so that when My Lord of Burghley came to discuss affairs of state—and more especially her marriage with the French prince—she received

him with little favor. But he—nothing daunted—spoke on the matter, fearlessly telling the truth. He told her without demur, that it would be wiser for her to turn her attention to another suitor. There were many near at hand, many who would need little encouragement, many who were ready



Queen Elizabeth's Violin

to make her an excellent husband. As for Alençon, she must not think of him for a moment. The hearts of people were entirely set against him, and there was little doubt that her union with the Catholic prince would mean the downfall of the country.

He advised her with the heartwhole wisdom of a man whose love was not at stake. He, of course, could see with a clearer vision than his royal mistress who was already fascinated with her French lover. What he said was sound, but he spoke to unwilling ears; ears that were weary of oppo-

sition, and sick of arguments. "Because I am a Queen," she broke out, "you think, My Lord, that I have not the heart of a woman. Must I forever expose my own private inclinations and actions to the gaze of my ministers and subjects? Think you," with asperity—"that I must submit to be ruled and advised in my choice of a husband as though I were the chattel of the nation to be disposed of as you will? I tell you, My Lord, I am a weary of your arguments. Monsieur is my honored guest, and so long as he remains here I will have no word against him from ministers or people. 'Sdeath," she cried with some shrillness—"was ever woman pestered by busybodies.—You tell me the nation will be enraged, if I marry Monsieur, nay, is even scandalized at the very suggestion. And pray, my good sir, what authority have you, or anyone, to take it for granted that I will accept Monsieur for husband?"

The great Burghley wisely perceived that he had gone too far, and retracted some of his remarks until the Queen had grown calmer. Yet, he could not resist a genial admonition which he worded as a certainty that her Majesty's love for her people and her duty to her country would prevent her from committing the false step of uniting herself to a Papist prince.

But the Fates were against him that morning. Scarcely had he given voice to these moral sentiments, when a huge *La France* rose was so deftly flung through the window that it fell at Elizabeth's feet. Straight as a swallow flying to its mate, seemed the passage of the soft blossom through the air, and on attaining the fulfilment of its endeavor, it lay there innocently defying politics and nations; tickling the senses of the impenetrable Burghley with its fragrance, and enchanting the enamored Queen with its significant entry. For a moment the Queen of England and her Lord High Treasurer stood mutely looking at the innocent fresh perfection lying between them, like two children. Then the mighty minister, who never flinched at duty, picked up the delicately tinted flower, and smiling astutely, presented it to his Sovereign saying, "So beautiful a flower is worthy to grace the pride of England. Your Majesty must look kindly on this—her sister rose—place it near her heart and cherish it, but—withal—be careful of the lurking thorns which do prick the unguarded most unmercifully."

Like a spirit of the air, a reply to Burghley's speech came floating through the window,

O Love they wrong thee much,
That say thy sweets are bitter.
When thy rich fruit is such,
As nothing could be sweeter.
Fair house of joy and bliss
Where truest pleasure is
I do adore thee:
I know thee, what thou art,
I serve thee with my heart
And fall before thee.

"'Tis the French prince," said Burghley with a

dry smile, "with your Majesty's permission I will withdraw."

But the Queen paid no heed to him, nor even heard him, for she was already leaning out of the window greeting the French "Monsieur."

CHAPTER IX.

"Good morrow, Monsieur!"—called the Queen twisting the *La France* rose about in her fingers, "and how fares this little world with you this morn? Ah!" with a mischievous glance into his upturned eyes—"but I need not ask. So blithesome a gallant could scarce be found within our realm, I dare swear. Well!" with a half sigh—"it is most pleasing to see such spirits. Thou art an example to our young men who pass their time in sighings and vain groupings after rhymes that shall fitly describe their Mistress's eye brow, or her dainty nose, or e'en her tempers."

Elizabeth smiled down graciously at Alençon, and a petal of the *La France* rose lighted softly on his shoulder.

"It seems that the English air doth suit Monsieur, e'en better than that of France. If that be so, I bid thee inhale it well, drink of it as though it were a cup of nectar, but," pointing a slim finger of caution at him, "be careful that it doth not touch thine heart, lest it may prove too pungent and do harm. Alas! the heart is a flimsy tender thing, is it not Monsieur?—yet, withal, hath much power. For instance how nobly doth it help French Monsieurs to do brave deeds, with its grave supporting beat. And yet, a touch, a word, a look will oft make that same heart patter as fast as doth a hunted doe.—Sometimes we are told that it doth break from very weariness, with some foolish creatures, and end the life it doth begin. And then again oft it restores the racked body by its very gladness, and lights the lantern of life more surely than all the arts of science can.—But, I do prose, and I do stop your reading"—pointing to an illuminated missal lying upon the grass at Alençon's feet—"Is't poem, prose or learned tome that doth so engross Monsieur that he leaves it lying upon the grass?"

"Neither prose, nor learned tome, sweet Mistress," said Alençon kneeling upon the grass and smiling over the book at the Queen's banter—"but a song of the *amours* of two young lovers—'Aucasin and Nicolette.' So great a love was their's and so faithful, that neither man nor the universe, nor e'en the *Bon Dieu* himself, could shake their trust and love. Shall I read it to your Majesty? 'Tis a Troubadour romance which cometh from Provence; a tale of wondrous charm and sweetness. Or—if it please you better—I will chant it to the tune of my violin."

"Oh! prithee, mount and sing," said the Queen gaily. "Come and drive away the cares which my grave ministers do cast upon me."

Alençon waited no second invitation. No sooner had the words left Elizabeth's mouth, than he gallantly sprang to his feet and began climbing up to the window where she stood. Elizabeth, almost

startled at the romantic young Frenchman's impulsive ways, smiled encouragingly down upon him; watching his upward progress with some concern. Once or twice during the ascent, he slipped, and the Queen's solicitude bore fruit in the petals that fell from the rose in her hand. When Alençon came near enough for help she reached out to him, and they clasped hands, laughing, happy.

"Now, if I do take my hand away," said Elizabeth in the bantering tone she had adopted towards her lover, "thou wilt surely fall. Doth fear that I shall do so?"

"Nay, fair mistress," replied Alençon, "I have no fear, for thine eyes do give the lie to the threat thy tongue doth utter. This hand which I do clasp, how warm and firm it seemeth! It is the hand nearest thine heart, and speaks most eloquently of that dear home from whence thy life blood flows. Each pulsing throb doth make its impress upon me as though I were wax. Prithee, wilt not take me and mould me night and day. Teach me what thou wilt, and thou shalt find no apter scholar in thy realm."

Elizabeth half smiled and muttered, "What foolish fancy hast thou now. Beshrew me if it be not vastly pleasing, continue Monsieur."

Alençon's voice had gained an added tone of sentiment from her encouragement when he continued: "Each day I should grow more graceful beneath thy sweet will. Every wish of thine would be mine, every thought of thine mine, and if perchance thou didn't deign to touch thy poor pupil, all the longings of this heart would fall before thee as doth a flower's petals in the sun. Perchance thou would'st then glance at thine own handiwork, and if it pleased thee give it a home in thy heart."

Alençon had raised himself so that his lips could almost touch the Queen's cheek.

"Hast thou no welcome for thy lover?" he queried softly. For answer the Queen turned her face slowly to his, and meeting his ardent glance exclaimed impulsively: "Beshrew me, if I do not love thee, sweet Prince!" and with that she gave him a gentle pull, that landed him in the room by her side.

(To be continued).

HAMILTON NOTES.

HAMILTON, ONT., May 15, 1909.

On Monday, April 19th, the Abramson Italian Opera Company returned and gave a very fine performance of "Aida," I regret to say, to a small audience.

On Monday, April 26th, the Kneisel Quartette gave a fine programme to a good audience in Y.M.C.A. Hall. To Mr. Arthur Ostler, our favorite local violinist, is due the credit of their visit, which was a treat to us all.

On Tuesday, April 27th, Miss Edith Miller and her English concert company, gave a delightful programme to a very small audience in the Y.M.C.A. hall.

On Wednesday morning, April 28, at 11 a.m.,

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the Wednesday (late Duet) Club gave an open meeting in the Conservatory, when a very interesting programme was well rendered by the members. Miss E. Ambrose inaugurated this Club some years ago; and it is still doing good work in keeping the members interested in music.

On Saturday, May 1st, at 4 p.m., W. H. Hewlett concluded his series of monthly organ recitals by "an hour, with Grieg," which was much enjoyed by a large audience. Miss Estelle Carey sang Solveig's Song, and "Ich Liebe Dich," and Mr. Frank Blachford played two movements from the violin sonata, Opus 45.

On Thursday, Friday and Saturday, May 6th, 7th, and 8th, performances of "The Mikado" were given in Bennet's Theatre, by an amateur company, organized and drilled by Dr. C. L. M. Harris. The talent was entirely local (except the stage manager from New York); and the object for which the funds were raised was the good work of the Daughters of the Empire.

J. E. P. A.

OUR LONDON LETTER.

LONDON, ENG., May 12, 1909.

THE fashionable musical season of the year commenced in the last week of April with the opening of the Royal Opera at Covent Garden. The season promises to be even more successful than ever and with commendable enterprise the management have made a bid for the support of the musical by extending their repertoire, although in order to do this they are giving but little Wagner. The first novelty has already been produced in Saint-Saens's "Samson et Dalila." In one way it can hardly be said to be new to London inasmuch as it was first heard at a concert performance in 1893, and since then it has become to some extent a favorite with the larger choral societies. It had not hitherto been done on the stage owing to objections caused by the subject being a Biblical one. However, these difficulties seem to have been smoothed away—rumor says owing to representations from a very high quarter—and we have now had an opportunity of hearing this dramatic and picturesque opera under proper conditions. Madame Kirkby Lunn scored a great success at Dallia, and M. Fontaine, a new comer, made a good impression as Samson, although his voice was hardly robust enough for the part. The opera was superbly mounted, and the last scene in the Temple of Dagon was a triumph for the stage management. After the performance the veteran composer appeared before the curtain in response to the acclamations of the audience.

Madame Tetrazini made her re-entry in "La Traviata," and that antiquated work, "Lucia di Lammermoor," has also been revived for her benefit. At the performance of the latter there was a very meagre attendance and it would seem that it has lost its powers of attraction even when magnificently cast.

A new violinist—another youthful prodigy—made his first appearance in England, at Queen's Hall, on May 5th. He is a young player of Roumanian nationality, named Sascha Colbertson, possessed of a fine technique and considerable musical ability. One really has to marvel, not only at what appears to be the never-ending supply of these youthful artists, but at the fact that they are all so good. It is a curious phase of modern music, and it must be largely due to the law of supply and demand. If the public interest in what, when all is said and done, is immature should cool, the supply will certainly cease. However, should Mr. Colbertson fulfil his youthful promise he has a fine future before him.

Max Reger, about the merit of whose works the German critics have been busily exercising their minds for some time past, has just made his first visit to London and his first appearance in public here, at a concert given by Mr. William Ackroyd at Bechstein Hall, on May 10th. The programme was selected entirely from the works of the talented composer, and although none were absolutely new to a London audience all were unfamiliar. A string trio, Op. 77 b., was played by Messrs. Ackroyd,

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Tomlinson and Percy Luch, and a string quartette Op. 74, by the "Ackroyd Quartette,"—the above named players with the addition of Mr. Bonarius, as second violin. Max Reger joined Mr. Ackroyd in a suite for violin and pianoforte, Op. 103a, and a selection of songs was most charmingly sung by Mrs. Henry J. Wood. The reputation for complexity enjoyed by the composer was most justified by the quartette, an extremely clever and musicianly work; the trio was less complex and contained music that was both delightful and scholarly. The performance of the works by the "Ackroyd Quartette" was very fine indeed. The ensemble could not have been improved upon, and the tone color produced was remarkable. It may be added that Mr. Ackroyd played upon a fine Joseph Guarnerius.

Mr. W. W. Cobbett, a member of the Musicians' Company, of the city of London, is offering a prize of £50, and Captain Beaumont another of £20 for the composition of a sonata for pianoforte and violin. The competition is open to composers of all nationalities, and the judges are Baron d'Erlanger, Mr. William Shakespeare, Mr. Paul Stoeving, and Mr. W. W. Cobbett, assisted by Efrem Zimbalist. Manuscripts should be addressed Cobbett Competition, care of Breithoff & Hartel, 54 Great Marlborough Street, London, and sent in before October 31st.

It is proposed to collect the letters of Joachim with a view to publication. The work of selection has been entrusted to the violinist's eldest son, Dr.

Joachim, and to his biographer, Professor Andreas Moser.

It is welcome news that Sir W. S. Gilbert and Mr. Edward German are collaborating, and the first comic opera from their pens is said to be finished.

CHEVALET.

MUSIC IN OSHAWA.

OSHAWA, ONT., May 20, 1909.

MR. EDWIN J. PULL, choirmaster of the Presbyterian church choir, has been appointed to the position of organist, in the place of Miss May Dillon, who resigned a short time ago. The congregation of the Presbyterian church pleasantly surprised Miss Dillon, the retiring organist, by presenting her with a ring, music cabinet, and volume of Beethoven's sonatas. Miss Dillon has been identified with the choir for several years and is exceedingly popular.

Large congregations thoroughly enjoyed the Easter Day services at all the churches. The music, especially of the Presbyterian and Simcoe Street Methodist churches was thoroughly artistic, and it is safe to say that better Easter music has never before been given in Oshawa. Mr. Geo. Henley, of the Simcoe Street Methodist church, and Mr. Edwin J. Pull, of the Presbyterian, are to be congratulated on the satisfactory results attained by the choirs under their charge.

The Flower Mission concert, Opera House, April 19th, an annual affair of that well deserving body, was an unqualified success. The artists assisting were Mr. Eddie Piggott, impersonator, and Mr. Ernest Johnson, violinist, both of Toronto. The programme opened with a piano duo, Bach's Fantasia and Fugue in G minor, Miss Hazel Ellis and Miss May Dillon, which was thoroughly appreciated by those lovers of classical music who were present. Mrs. Hare, in her two part song, "The Lovely Month of May," Hammond, and "The Spring Has Come," White, was well received and came in for a generous round of applause. Mr. Robt. Henderson sang very acceptably "The Old Soldiers," Cowen, and was forced to respond.

Mr. Piggott in his several impersonations brought down the house, especially in his Harry Lauder selections. A born humorist, it comes as natural to "Eddie" to be funny as it is easy for water to run down hill. The real hit of the evening, however, was made by Mr. Ernest Johnson, violinist, who in a programme of exceptional merit, displayed excellent technique and beauty of tone, which only comes from the born musician.

His first selections, "Adagio," Franz Ries, and "Serenade," Drdla, proved him to be a brilliant interpreter of the works of the great masters, an artist of the first rank. In response to an encore he gave "Concerto Op. 1," De Beriot. His most popular group included "Humoreske" Dvorak; "After Sunset," Pryor, and "Perpetuo Mobile," Carl Bohm. Mr. Johnson's mastery of the instrument was once again abundantly attested. He evoked harmonies, which will long linger in the memory of his hearers, playing as he did with infinite

grace and skill. The Piano Duo Serenade, Op. 489, Josef Low, Miss Ethel Kirby, and Miss Edith Holland brought forth much applause which was responded to with an encore. The accompanists of the evening, Miss Jessie Rae, Miss Edith Mills and Edwin J. Pull, performed their duties very acceptably.

The prediction has been made, that in the year to come, Oshawa will be brought to the attention of the musical world through the medium of one of its singers, a young girl of English parentage, Miss Dorothy Heavens. Probably never before in the history of Oshawa, has such a young singer taken the hold on an audience as she has done in the last few weeks. The Presbyterian church was crowded to the doors on Tuesday, May 18th, the occasion being a benefit concert given by Mr. Edwin J. Pull, in which he introduced his young protege to a critical, but admiring audience.

Miss Heavens has a voice of unusual sweetness and depth of tone, but it is particularly in her upper register where she excels. A girl of sixteen taking D without any apparent effort is something out of the ordinary and Mr. Pull has every reason to be congratulated on the excellent showing which his pupil made. Dorothy Heavens is young, but the manner in which she rendered such songs as Denza's "May Morning," Tosca's "Good Bye," and "The Children's Home," Cowan, left nothing to be desired. Mr. Robt. Henderson was in good voice and sang very acceptably, "True to Death," and "Dear Heart," to which he had to respond. A part song by five young ladies of the choir and an organ solo by Edwin J. Pull brought to a close a most enjoyable evening's entertainment.

The many friends of Mrs. Jno. H. Branton will regret to hear of his enforced retirement through ill health from the position of choirmaster of All Saints' Church, Whitby, a position he has filled so acceptably.

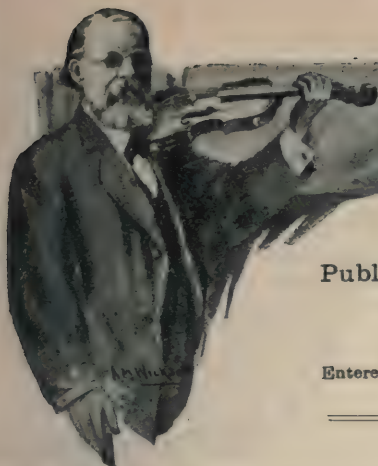
R. N. J.

THE ELIJAH AT WINDSOR.

THE Windsor and Walkerville Choral Society gave a fine performance of Mendelssohn's "Elijah" at Windsor on May 6, under the conductorship of Mr. H. Whorlow Bull. There was a well drilled chorus of one hundred and fifty voices, while the solo vocalists were Mrs. Alice Calder Leonard, Mrs. Charles A. Parker, and Messrs. Clyde A. Nichols and Charles M. Clohecy. The orchestra was led by Professor Yuncck, of Detroit. The Windsor *Evening Record* says—"The oratorio was sung in a manner that excited general admiration and evoked frequent applause, indeed it might be termed a flawless production. The orchestra was superb, the soloists were each in good voice and achieved individual triumphs, while the chorus surpassed all previous records."

MISS MYLOTT'S TOUR.

Oct. 1—The Arena, Montreal.
Oct. 27—Massey Hall, Toronto.
Oct. 29—Grand Opera House, Hamilton.



THE VIOLIN

Publishing Office, 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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JUNE, 1909.

HOW TO PLAY THE 'CELLO.

By JOHN LINDEN, SOLOIST AND MEMBER OF THE TORONTO SYMPHONY ORCHESTRA.

MY DEAR PUPIL,—Since your last lesson in these pages you will have, no doubt, thoroughly understood and mastered all that your late tutor, Mr. Arthur Broadly, so clearly explained. I will now continue from the point at which your last lesson closed. Having thus far studied various bowings in scale passages for an even quality of tone, we will now turn our attention to some bowings for tone production, viz., to acquire a big, yet smooth quality of tone. The first of these should be played in the following manner. Play the scale of C major, 28 Vs. up and down, taking one bow to each note and counting 8 very slowly to each bow. This exercise should be played quietly and with an even tone throughout. In a short space of time, you will be able to extend the number 8 to 12,

and later to 16. The second exercise, play as before the scale of C major, up and down, taking one bow to each note and playing each note of the scale twice. This will enable you to play a down stroke and an up stroke on the same note. Commence at the heel of the bow and play a down stroke right to the point, as swiftly, as firmly, and with as much tone as you can possibly produce, and in the same manner, from point to heel right up and down the scale. No doubt, for the first few weeks you will produce some weird sounds, but persevere, as these exercises will not only give you that fine liquid quality of tone, so desired by all 'cellists, but they will also give you a great control over your bow arm. You will fully realize this when you play such a piece as the Aria by Bach. I should here remark that the fingers of the left hand should stop or press very firmly, while playing, on the strings. It would be advisable to get a copy of Grutzmacher's Daily Studies for 'Cello, Augener

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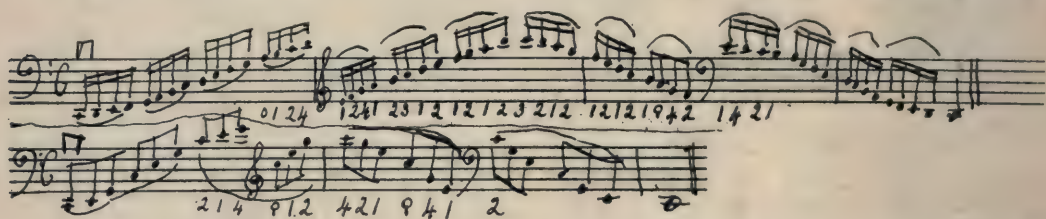
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VIOLIN TONE.

VIOLIN tone has long been and will perhaps always remain to be a theme for much discussion and controversy. Personal taste here as elsewhere more often than not rules men's judgments and an absolutely unbiased opinion is rarely to be met with. Violinists themselves are by no means the best judges of tone—the obvious conclusion to the contrary notwithstanding. Perhaps some of the younger violinists will take issue with me here—but it is a fact well known among violin experts and more or less readily admitted by the more experienced of the professionals. No better proof of this need be asked for than that many great violinists will not purchase an instrument on their own judgment but submit the tone to the judgment of experts trained in just that one phase—experts who, by the way, seldom make any pretence to ability to play the instrument. It is perhaps quite natural that a violinist should not be able to develop this highly critical judgment. His opportunities to judge violin tone are limited to comparatively few instruments—his own, his pupils, and those of the few great virtuosi he hears from time to time. His comparison is almost always taken from a basis admitting his own instrument as the standard. As a matter of fact that instrument may be good, bad or indifferent, but his love for it and familiarity with its tone wins his ear to an acceptance of a standard quite inadequate in most cases. The quality of the tone of his instrument becomes a part of his very nature and in the winning of his heart, perverts his judgment.

The violin expert, on the other hand, be he a collector or a dealer, has opportunities almost without number to compare differences in tone and develop a capacity for real criticism. He hears dozens, even hundreds of instruments played. He hears them with a highly trained faculty for keen discrimina-

tion, usually untinctured by a purely personal bias for or against any of the great schools. Most violinists, on the other hand, are devotees to the Italian, the French, or the English, and fail utterly to appreciate the beauties of tone in instruments by makes of other schools.

So sensitive an instrument as the violin naturally responds in quite different ways to the varied playing of different violinists. Each violinist draws a tone entirely his own, and it is here that the expert must have had almost unlimited experience to be able to detect the real true characteristic tone of the specimen.

How often do we see violinists trying to compare

the tone of say an Italian violin with a French one. They might as well try to compare potatoes and corn—so widely at variance are the tones of instruments from the two nations.

To judge the tone of the instrument we must first determine to which nationality it belongs (if one be a real expert this is apparent at a glance) as each school of makers retain to an astonishing degree the distinctive national quality of tone. This decided it is then simply a matter of quality, volume and evenness on all the strings.

No more interesting pastime is there for the dealer than the cultivation of a true critical appreciation of tone, and no more profitable faculty can he possess.

R. S. WILLIAMS.

TORONTO SYMPHONY ORCHESTRA.

THE Toronto Symphony Orchestra gave a second popular concert to an audience of thirty-five hundred people at Massey Hall on May 3, assisted by Miss Edith Miller, the Canadian mezzo-soprano, and her company. Although the orchestra had not had time to hold many rehearsals, they played a first-class programme with excellent finish and good musical tone. The event constituted another triumph for the organization and their talented conductor, Mr. Frank Welsman. Reference to Miss Edith Miller's first appearance since her return from England is made by *Fidelio*.

TORONTO STRING QUARTETTE.

WITH every concert, the Toronto String Quartette show increased fineness of ensemble, and precision of technique. This fact was amply proved in their final concert (an extra) on May 4. The programme included the Raucknecker quartette in C minor, the Raff Declaration from the "Maid of the Mill" and the Grieg Quartette Op. 27. Miss Margaret McCoy sang several solos and added much to the enjoyment of the evening.

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The Violin, its Famous Makers and their Imitators, by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.

Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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THE NEW CREMONAS.

THE editor has received from the G. L. Muir Company, of Gloucester, Mass., a copy of a treatise entitled "New Cremona," by Dr. Max Grossman. To lovers of the violin it will afford interesting and suggestive reading. Dr. Grossman undertakes to

boards of the violin that assures a lovely tone from the outset. Herr Seifert, an expert *Luthier*, has been, and is making violins according to Dr. Grossman's theory, and the result is attested by many virtuosi and by the famous conductor Nikish, to be supremely satisfactory. Herr Nikish's testimonial, which is



A NEW CREMONA

prove that the beautiful tone of the old Cremonese instruments is not attributable to the varnish nor to age or use. He points to the fact that there are numberless violins with fine quality varnish which have a very poor tone as also there are hundreds of old violins that are utterly useless for artistic purposes. After patient investigation and experiment he has come to the conclusion that the secret of the excellence of the old Cremona instruments lies in their construction and he announces that he has discovered a formula for attuning the resonance

published in our advertising columns, is very enthusiastic. Those of our readers who may be interested in the subject, should write to Messrs. Muir for Dr. Grossman's treatise, the price of which is only thirty cents.

MUSICAL CANADA last month entered upon another year. As a consequence there are numerous renewal subscriptions falling due. The editor will consider it a favour if these renewals are sent in without solicitation by bill.

MR. R. M. MORRELL.

THE accompanying portrait of Mr. R. M. Morrell, the founder of the National Sunday League, of London, Eng., is reproduced from a fine photo-



graph by the noted photographer, James Ball, of 11 Wilton Rd., London, S.W., Eng. It will be received with interest by readers of MUSICAL CANADA, as Mr. Morrell was in large measure responsible for the institution of the excellent Sunday concerts that have for some years been a feature of London life.

HARRY FIELD IN CONCERT.

THE *Dresden Nachrichten*, February 10th, 1909, said: "The Dresden pianist, Mr. Harry Field, and Mr. Vernon d'Arnalle, a baritone singer, who has quickly become popular in Dresden, gave a concert at the Palmengarten, on Monday, February 8th, before a large audience. Mr. Field has brilliant execution carefully perfected in every respect to satisfy all demands for clearness and strength. He is an excellent Liszt player. Elegance of style, lightness of touch, and abundant capacity of modulation in tone production, are characteristics of his individual art. In addition to his skill as virtuoso, he has the power of poetic interpretation. He chose for his programme pieces by Chopin (including the "Berceuse") Weber, Sapellnikoff, (including the "Danse des Elfes") and Liszt "Ballade" in B minor, "Sonette del Petrarca," and Tarantella). His sterling performances were greeted with enthusiastic applause and a handsome laurel wreath was pre-

sented to him." Mr. Field is the well known Toronto pianist.

THE Niagara Navigation Company opened their season May 17th. This popular route increases its patronage yearly for it is unquestionably the tourist way to Niagara Falls, Buffalo, New York, and all points in the United States.

Below will be found a comparison picture that will give you an idea of the length of their new steamer Cayuga.



Traders Bank Building, Toronto,
210 feet high.

Flat Iron Building
New York.
286 feet high.

New Steamer
Cayuga,
318 feet long.

The new steamer Cayuga of the Niagara Navigation Company as she would appear on end beside the Trader's Bank Building, Toronto, and the Flat Iron Building, N.Y. The Cayuga is the latest addition to the famous fleet of steamers which make six round trips daily (Sunday excepted) between Toronto, Canada, and Lewiston, N.Y.

A PRIZE TROMBONE.

MESSRS. HAWKES & SONS, of London, England, offer a silver plated trombone prize for the best trombone player at the band competitions at Winnipeg. A superior alligator case goes with the instrument.

A REMARKABLE memory has Mark Hambourg, the pianist, whose memorized repertoire consists of more than twenty concertos and 500 miscellaneous piano compositions.

New Cremona Violins SEIFERT & GROSSMAN

BERLIN, 25th March, 1907.

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ARTHUR NIKISCH.

Formerly Director Boston Symphony Orchestra.

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Gloucester, Mass.

WATERLOO NOTES.

WATERLOO, ONT., May 17, 1909.

CONCERT AND PRESENTATION TO BANDSMAN.

The concert given in the Town Hall on Friday by the Waterloo Musical Society's fine band, assisted by the Manchester male quartette, of Galt, was a great success. The band never played with finer effect, and their selections were greatly enjoyed by the audience. A pleasing number on the programme was a clarinet fantasia, played by the little ten-year-old son of Bandmaster Philp. His playing brought down the house and he was enthusiastically recalled. He responded by playing "The Old Folks at Home." His playing was remarkable for the tone produced. As the bandsmen were heard to remark, "the tone is bigger than the boy." Another hit made was the cornet duet, played by Henry Schaefer and Herbert Philp, solo cornets in the band. They were heartily encored. The band gave a splendid rendering of "The Wearin' o' the Green," with humorous variations by Shipley Douglas. Every solo instrument had a chance to show their ability. The Manchester male quartette made a decided hit at their first appearance before a Waterloo audience. Their selections were sung with remarkable vigor and precision, and the beautiful blending of their voices won for them the sympathy of the audience. They were recalled after every selection and responded cheerfully. We trust the committee will secure them for some of the open air park concerts. They will undoubtedly be a big drawing card. The main

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All cornet players should possess one. You can do better work, play more artistically and use less wind than with any other cornet made. The last few weeks one has gone to the following musicians: Mr. F. Callaghan, cornetist, Shea's Theatre; E. W. Johnston, bandmaster, Clarksburg; Mr. A. E. Elliott, Uxbridge; Mr. C. A. Cowherd, Winnipeg, and the Trail Brass Band, Trail, B.C. If you aspire to be a cornet player you need a CONN.

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feature of the programme and the real object of the concert was the presentation of handsome stick pins to the band members of the Society. The pins are solid and handsome, the letters, W.M.S., are in raised gold and entwined on the face of the pin. The cost was from four to six dollars per pin. The presentation was made by Mayor A. Weidenhammer and Mr. A. B. McBride. The Mayor gave a brief address and outlined the history of the Society, which was organized on January 2, 1882, and has had an uninterrupted career of twenty-seven years. Several members of the band have been active players during all that time. Others have been members from fifteen to twenty-five years. The two drummers have played together nearly twenty-seven years, over a quarter of a century, something unique in the history of amateur bands. No history of the band would be complete without a few words in reference to its musical directors. Mr. Noah Zeller was its first director and continued so for some eighteen years. Under his leadership was soon built up an organization of capable musicians, who carried off honors and prizes at competitions and tournaments. Mr. Zeller was succeeded by Mr. Watson Walker, Mr. Arther and Mr. Restorff, and about six years ago Mr. T. Philp was secured, coming from the State University in Virginia, where he taught music and was organist and choirmaster for several years in Christ Episcopal Church. Mr. Philp, in his quiet and unassuming way, had not only maintained the high standard of and efficiency of the band, but had increased it. He is a man who made very little fuss about his

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work, but as the men put it, "He gets there every time." The result of his work so far has been very successful and eminently satisfactory to the band and to the committee, and the band stands to-day better than ever and without a peer among the amateur bands of Canada. The committee desired to recognize the faithful services of the boys in a tangible way, and for this purpose had purchased a large number of these beautiful pins.

The oldest members of the band are Charles Trecisch, Henry Schaefer, Chas. H. Froelich, Peter H. Reers. These men had been members for twenty-seven years. Mr. Fred. Boffinger, Mr. Adam Uffelman, Mr. Harry Kress and Mr. Charles Kaldfleisch for nineteen years. When the presentation was over the band showed their appreciation by playing another spirited selection.

BERLIN MUSICAL SOCIETY.

BERLIN, ONT., May 7, 1909.

THE annual meeting of the Berlin Musical Society was held on the 16th ult., and the same was a large and enthusiastic one. The president of the Society pointed to the great success of the 29th Regiment Band and reported the utmost harmony in its affairs and the high standard it had attained as a musical organization. He also referred to the creditable showing of the 29th at the Tercentenary of Quebec and hoped that the city of Berlin might always be in the happy position to point with pride to its fine band as one of its best assets.

It is the intention to hold a summer carnival on June 30th, July 1st, 2nd and 3rd, and the programme will consist of a musical pantomime depicting pioneer life on the plains with the usual complement of Indians, cowboys, emigrant trains, mounted police, etc. The performance will be under the direction of Sergt. Vanderhart and those intending to take part are now busy rehearsing and getting into shape for the event which promises to be a success.

The financial affairs of the Berlin Musical Society are in a healthy state, its property is well looked after and the band hall is a model of order and comfort.

The Society's President, Mr. W. H. Schmalz, was re-elected for the sixth time and the veteran treasurer, Mr. W. Roos and secretary, Mr. F. H. Illing, are again, as they were, twenty years ago, identified with the Society in their respective offices.

The band has already booked several engagements for the coming season, among them being the Galt Horse Show, and Listowel celebration. It is the aim of Mr. Noah Zeller, the efficient bandmaster to maintain the reputation the 29th has always enjoyed as a military and concert band.

ELMIRA MUSICAL SOCIETY.

ELMIRA, ONT., May 17, 1909.

THE annual meeting of the Elmira Musical Society was held in their Hall last Monday evening. This was the 17th annual meeting. The following officers were appointed for the following year:—President, J. S. Weichel; vice-president, Wm. Auman; treasurer, Wm. Behrens; secretary, C. N. Keinck; directors, A. Winger, J. Hedrich, H. Mogk, O. C. Schmidt, Henry Snyder, and Wm. Rahn. Short addresses were given by Messrs. Annan, Winger, Rahn, Schmidt, Dr. Ratz and Reeve Stumpf. A vote of thanks was tendered the retiring officers for past services. Messrs. Geo. Ruppel and M. L. Weber were appointed auditors. Bandmaster Philp was referred to in most complimentary terms.

THE FOREST CITY.

LONDON, ONT., May 1, 1909.

THROUGH the enterprise of Mr. Bull, manager of William's piano warehouse in this city, musical people had a great treat on April 16th in the shape of a concert given by the Dresden Philharmonic Orchestra, conductor, Herr Willy Olsen.

Each number on the programme was played with great skill and taste, while the ensemble left nothing to be desired. Miss Germaine Schnitzer showed her wonderful technique in the E flat major concerto by Liszt, and proved herself to be a pianist of the very highest standing. Her rendering of a Pastorale Variée, by Mozart, was lovely in its simplicity, while the well known Schubert Tausig Military March was a revelation in its virile force and intensity. Owing to indisposition, Mr. Frederick Hastings was unable to appear; but Mme Frieda

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Langendorff delighted the audience with two groups of songs by Franz, Hildech, Salter, etc. Perhaps a regret may be expressed that when an orchestra so famous as the Dresden Philharmonic comes to us, it should be heard in so little purely orchestral music, as thereby an opportunity is lost of making known the symphonic works of the great masters to the younger generation of musicians now being trained in Canada.

Under the auspices of the 7th Regiment Fusiliers, a new and original comedy opera was produced in this city on April 21st and 22nd, by the composer and conductor, Mr. J. Lamont Galbraith, L.R.C.M., England. The beautiful music of the opera, "Stephon's Bride" won its way to the hearts of the audiences assembled and was considered much superior in kind to the majority of so called musical comedies that visit the city. The duets, solos and choruses were very fascinating and tuneful, and the quaint humor of the Libretto added much to the charm of the performance. The scene was laid in an Arcadian valley—time a century ago, and the members of chorus were dressed as old time shepherds and shepherdesses, and looked very gay in their bright costumes and powdered wigs. Mr. Galbraith had his chorus and orchestra well in hand, and the whole opera was performed without a hitch, and showed evidence of training that reached up to quite a professional standpoint. Critics unanimously agreed that such a perfect amateur show had never before been produced in this city. Among the principals of the cast, special mention might be made of Miss Jean Robb, whose beautiful

singing and clever acting left nothing to be desired. Miss Isabel Peace and Miss Irene Straitch showed marked ability and had fine powerful voices, while Messrs. Gordon Hunt, Norman Mandsley and Calvin Hodgins fulfilled their respective roles in a capable manner. A very pretty dance of shepherdesses arranged by Mrs. Eve Salhardt, was a feature of the performance, and evoked many compliments to the young ladies who took part in it. The audience on the first evening was both a military and fashionable one, and the boxes were filled with the members of the different regimental corps in uniform. At both performances bouquets and encores for the principals were the order of the evenings, and one of the unaccompanied choruses was granted the musical favor of a double encore.

The impresario was watching the stage manager drill some "supers" who were to represent an army. "Not a bit like it!" he exclaimed. "Why don't you try to look like real soldiers?"

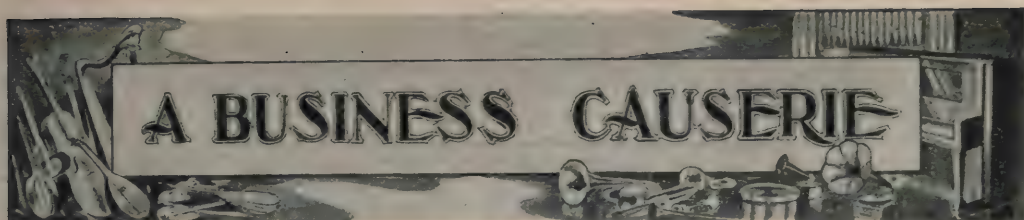
The stage manager approached him. "They are real soldiers, straight from the barracks," he whispered.

Student of Astronomy—I have discovered a new star, professor.

Professor—What is she singing in, my boy?

"That singer has a very high voice, hasn't she?"

"I should say so! You can't hear her decently under \$5."—*Baltimore American*.



TORONTO, May 25, 1909.

TAKING it all round there has been a more steady improvement in the music trades this month, and more noticeably so during the past week. While the business in some quarters is not up to hopes or expectations it is well ahead of the corresponding period of last year. The continued cold weather this spring has retarded business generally, and the music houses have come in for a share of the depression. One satisfactory feature is that there is a wider demand than ever for the better classes of goods. This is the case, not with one or two of the larger firms, but is what all dealers are experiencing, not with pianos only, but with all the smaller goods.

While the city trade has been as a rule rather slack orders from all over the country are coming along in daily increasing quantities, which means that the factories in and around Toronto are kept well going, and in some of them orders are said to be waiting.

Payments are reported variously as "quiet," "up to the average," and "very good," but in no direction are they pronounced bad, the reasonable assumption is that there is little or nothing to complain of.

With Heintzman and Company business all round is in excellent shape. Manager Charles H. Bender showed me a list of orders for carloads of pianos from Winnipeg, Regina, Calgary, Edmonton, Brantford, Montreal, Ottawa, and various other places, and added: "We, of course, are doing everything possible to fill them, but some will have to wait. The Heintzman player piano is now on the market, and is selling well. This firm has been busy with grand pianos, so much so that the day I called the only grand on the floor was a second-hand one. "We are anxiously waiting for fresh stock," said Mr Bender, "only we content ourselves with the knowledge that it is coming along as quickly as is possible. Business is much ahead of what it was in the spring of last year. You ask about collections? Well; I am told that in some directions they are quiet, but with us they are eminently satisfactory. As far as our house is concerned we have absolutely no kind of complaint to make."

Messrs. Mason and Risch find business satisfactory not only from a comparative point of view, but steadily growing. Latterly the city trade has picked up considerably, and the outlook for a good financial year is, in the opinion of Mr. Henry H. Mason, of a very promising kind. Mr. Mason says orders from the country are coming in satisfactorily, and

reports from the Winnipeg branch of the firm are good.

In addition to Bell pianos the Winnipeg Piano Company are now representatives for the Knabe and Chickering product and in order to accommodate their increasing trade, will shortly move into larger premises.

Business at the Bell piano warerooms, according to Manager Sharkey, is only fair, but there is a great demand for the Pathe talking machine records. These records are played by means of a sapphire instead of a needle. It is practically impossible to hear the scratchy noise produced by the needle record. They also obviate the necessity of changing the needle after each record is played.

The new Bell 88 note autonola is now on the market and like all the Bell Company's productions, is first-class in every respect. The company still, however, will continue to manufacture the 65 note player, as they find that musical people as a rule give it the preference.

Mr. Thomas Claxton is finding no kind of fault with present business conditions. Orders are coming in from all over the Dominion for band instruments of the best grade. Mr. Claxton has been doing a good steady trade all this year, and considers the outlook in all respects a good one.

Mr. H. W. Burnett has experienced an upward movement in business during the latter part of this month, especially in the local trade. The recent business changes with this house are bearing excellent fruit, and Mr. Burnett is more than hopeful of a most satisfactory season.

As usual everything is going well with the R. S. Williams & Sons Company. In the piano department player-pianos are selling exceedingly well. Mr. R. S. Williams has made some sales lately of several high-class violins; he has a host of orders waiting for others, and purposes shortly to visit Europe to find the needed goods.

In all departments of the R. S. Williams' firm, special activity is the order of the day, and collections are unusually good. The extensive alterations going on at the head offices on Yonge Street are far from completed as yet, but when carpenters, decorators, etc., are at last out of the way quite a transformation will have been effected in the whole building.

Mr. Robert Blackburn says that business with the house of Nordheimer is steadily advancing. Several grand pianos have sold lately, including some Steinways. The Nordheimer grand piano is also going well. Good reports and orders are coming along from various parts of the Dominion. Frank

Shelton, of the small goods department, is receiving large orders, especially for brass instruments and drums; and these orders almost entirely specify the best makes of instruments. Mr. Harold Mihles has just returned from a successful business trip, and reports matters on his different routes as being in very good shape indeed, and prospects for the balance of the year as much ahead of what they were this time a year ago.

Messrs. Gourlay, Winter & Leeming report the city trade as having been rather quiet, but as showing improvement with the advent of warmer weather. The outside trade, however, with this firm, is very satisfactory, and payments generally are good. The Gourlay Angelus is in especial demand.

Secretary Herbert Sheppard says trade with the Gerhard-Heintzman Company is O.K., and payments are a fair average. Manager Fred Killer is pretty busy getting things straight in the new Queen Street building, into which he hopes to move at an early date.

Messrs. Whaley, Royce & Company find business much improved this month, and, while it is by no means rushing, there is a marked improvement in the trade generally, and prospects are not giving occasion for any worry. The city trade has picked up well the last few weeks.

Messrs. Weatherburn & Glidden are now comfortably fixed in their new premises in the Yonge Street Arcade. They report trade as good.

The Anglo-Canadian Music Publishers' Association (Ashdown's) are now at 144 Queen Victoria

Street, Toronto. The representative of MUSICAL CANADA was assured that in respect to business conditions now and the immediate outlook, this firm has nothing to complain about.

Mr. Gerhard Heintzman is at present in Germany, and hopes to be in Toronto about the middle of August next.

Mr. and Mrs. Elwood Moore have returned to Winnipeg after a pleasant visit of some weeks to Toronto. Mr. Moore reports business in Winnipeg as being first-class, and says the Winnipeg branch of the R. S. Williams firm has just now as much to do as it can well handle.

Mr. F. S. CABLE, of the Cable-Nelson Company, Chicago, and Mr. A. M. Wright, vice-president and manager of the Mason & Hamlin Company, of Boston, were visitors to the Bell Piano Warerooms last week.

Mr. Chas. E. Russell, of London, England, one of the directors of the Bell Piano and Organ Company, Limited, and who is interested in a large drug concern in Rochester, paid a flying visit to Guelph, and had a pleasant chat with Mr. Joseph Brown, the general manager. He also visited the Toronto Warerooms, and expressed himself to Mr. Sharkey as being well pleased with the satisfactory way the Bell business was growing.

Mr. J. Faskin McDonald, the Bell Company's representative in Hamilton, will also represent Mason & Hamlin, of Boston, in the Hamilton district.

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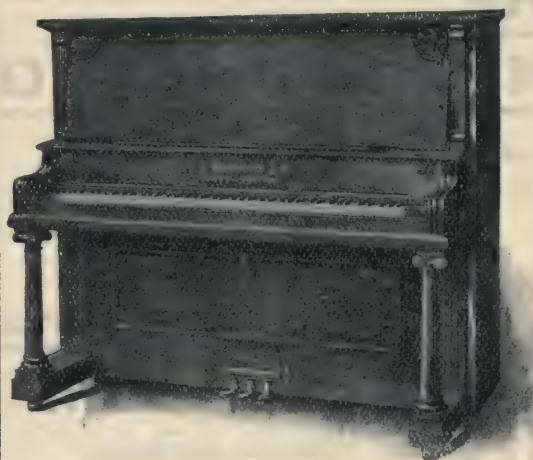
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VOL. IV.—No. 3.

TORONTO, JULY, 1909.

PRICE, 10c. PER COPY.
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MR. GEORGE FOX.

MR. GEORGE FOX, a good portrait of whom appears on our front cover page, may be claimed to be a truly representative solo violinist of the Dominion. Born in this country he received all his training on his instrument from a Canadian teacher, my esteemed friend, the late J. W. Baumann, of Hamilton. Mr. Fox was what is called a wonder-child. At six years of age he astonished a gathering of musicians and critics in Toronto by proving that he had the accurate sense of absolute pitch and could improvise an accompaniment on the piano to any ordinary melody at first hearing. Although evincing remarkable talent for the piano it was discovered that his genius was in the direction of the violin and he was placed in the care of Mr. Baumann, who it may be remembered had two other gifted pupils, Miss Nora Clench and Miss Evelyn de Latre Street. He commenced his concert career when little more than a boy, and has now a wide reputation not only in Canada, but in the Southern States, where he has just concluded a most successful tour. Mr. Fox has a warm musical temperament, an unflinching ear in regard to intonation, an impassioned expression, abundant technique, and last but not least a sonorous, rich and round tone of great carrying power. Mr. Fox is also an accomplished pianist and a composer of originality for the violin.

IMPORTANCE OF CHURCH CHOIRS.

THE season just closed has been a particularly busy one in choir circles throughout the Province, and the fact that choir leaders have been striving to advance the cause of good music in the church and place is upon a higher plane, has been an agreeable feature of the season's work.

The church choir is recognized to-day as never before by the authorities of the churches everywhere as an exceedingly important factor in the advancement and progress of the work. For where the choir is mediocre and poorly trained, where the singing is gloomy and unmusical, there will be found but few young people. For no matter how eloquent and attractive the preaching or how comfortable the church may be, there will be a lack of young people and their enthusiasm, where little or no attention is given the musical portion of the service. But conditions are fast changing for the better in all directions, and in Toronto, Montreal, Winnipeg, Hamilton, Ottawa and other cities, splendid new organs and augmented choirs have in scores of churches replaced the old "Tracker" organ and the less effective choir, with the result that many young men and women who seldom entered a church from one year to another have been attracted by the bright singing and good music and are to be found among the most active in the different organizations of the church and not a few have become



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useful members of the choir. And how few ever stop to think of the hosts of voluntary choir members who are to be found in their places from week to week. Imagine the many pleasures these young men and women forego in order to attend the rehearsals, and of the many counter attractions they cheerfully pass by in order to help in the service of praise each Sunday. Are these thousands of young people appreciated as they should be? It is not the leader nor yet the soloists to whom most credit is due for the splendid work being accomplished by our choirs of to-day, but rather to the ladies and gentlemen who form the chorus and who come, as they must do, regularly from month to month, winter and summer, giving freely of their time and talents. For without the valuable and indispensable assistance of this strong army, the church would soon be like unto a motor car with the power shut off.

DONALD C. MACGREGOR.

DR. A. S. VOGT, conductor of the Mendelssohn Choir, has received an official invitation from the officers of the Music Teachers' National Association of the United States to deliver an address to that body at its annual convention in December next on the subject of choral music.

FROM THE CAPITAL.

OTTAWA, ONT., June 24, 1909.

Mrs. F. M. JENKINS presented her pupil, Miss Margaret Cunningham, in piano recital, in St. George's Hall recently, giving the following well chosen programme. Besides playing with admirable musical understanding, Miss Cunningham brought out a clear singing tone that was as delightful as it is uncommon. She was assisted by Mr. Frank Baker, tenor, one of our younger musicians, who sings with a refinement and finish that make him deservedly popular. He is tenor soloist of St. George's church, of which Mrs. Jenkins is the organist and musical director.

The programme was:—(a) Moszkowski, Liebeswalzer, (b) Mendelssohn-Liszt, On Wings of Song. Songs: (a) O fair, O sweet and holy, Otto Cantor, (b) Sea Song, Carl Stange, Mr. Frank C. Baker; (a) Schutt, Reverie, (b) Glinka-Balakireff, The Lark. Songs: (a) How many a lonely caravan, (b) Allah be with us, Woodforde-Finden, Mr. Frank C. Baker; (a) MacDowell, Water Lily; (b) MacDowell, Shadow Dance; (c) Grieg, Humoreske in D; (d) Grieg, Humoreske in G minor.

A very interesting recital was that given by Miss Margaret Cross, violinist, a pupil of Mr. Donald Heins, of the Canadian Conservatory of Music. Miss Cross has on former occasions given evidence of

her talents, but in her last recital she quite astonished every one with her advancement. Her technique, and sense of rhythm, left nothing to be desired. Her further advancement seems to be only a question of maturity and study, as she has youth in her favor. She was assisted by Miss Elise Tye, pianist, in the Greig number, and Miss Penelope Davies, soprano, a young visitor from Washington, a niece of Sir Louis Davies. She has a soprano voice of much promise. The programme was:—

Violin—Sonata in F major, Grieg, Miss Margaret E. Cross and Miss Elise Tye. Songs—(a) Rose in the Bud, Dorothy Foster, (b) The Little Irish Girl, H. Lohr, Miss Penelope Davies. Violin—Legende, Wienisawski; The Butterfly, Jeno Hubay; Souvenir Canadien, Donald Heins; Saltarello, Guido Papini; Ballade and Polonaise, Vieuxtemps; Miss Margaret E. Cross. Song—"All for You," Guy D'Hardelot, Miss Penelope Davies. Violin—Concerto in A minor, Godard; I. Allegro Moderato; II. Adagio non Troppo; III. Allegro Molto; Miss Margaret E. Cross. At the piano, Mr. Donald Heins.

Mr. Amede Tremblay, organist of the Basilica, opened the new organ in Point St. Charles Roman Catholic Church, Montreal, on the 16th of June. It is with (the exception of the Notre Dame church) the largest organ in Montreal. It was a fitting compliment to Mr. Tremblay's well known ability as an organist that he should have been chosen to give this recital, which I hear was in every way a success.

The Ottawa String Orchestra of forty-five members, brought its first season to a close by a concert in the Music Hall of the Rideau St. Convent, on Monday evening, June 14th. They were assisted by Miss Valida Granel, contralto; Mr. Henri Lefebvre, baritone, and Mr. S. Cooch, violinist. Under the direction of Mr. J. Albert Tasse, the orchestra, gave an excellent account of itself, showing satisfactory progress for their first year's work. In time they will form a valuable addition to our already existing musical organizations.

Song recitals are far too few in number in Ottawa, especially by our own musicians. A notable exception was that given by Mr. W. E. Hickman, baritone, a pupil of Mr. B. J. Kenyon, organist of Grace church, given recently in St. John's Hall. The programme was a most ambitious one, and Mr. Hickman is to be congratulated on selecting such a delightful collection of songs. His voice is of very pleasing quality and he sings artistically. His programme was.—Giordani, "Caro Mio Ben"; Old English, "Drink to Me Only With Thine Eyes"; Schumann, "The Two Grenadiers"; Mendelssohn, "Lord God of Abraham"; Schubert, "The Erl King"; Gounod, "Calf of Gold" (Faust); Wagner,

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Miss M. Morgan has been appointed temporarily organist of St. Andrew's Church until a permanent appointment is made, which will probably not be accomplished until the coming fall. Miss Morgan is a resident of Ottawa, and was until recently organist of St. Andrew's Church, Renfrew. In advertising both in England and Canada, the musical committee of St. Andrew's Church, have been successful in receiving some fifty applications from organists extending from Vancouver to Truro, and quite a number from England. The application of a very eminent English organist is favorably entertained, I hear, and the question of salary is now to be disposed of.

Mr. J. Percival Illsley, F.R.S.O., organist of St. George's Church, and Mr. C. E. B. Price, organist of the American Presbyterian, Montreal, were interesting visitors in Ottawa recently, coming up from Montreal to conduct examinations for the Dominion College of Music in Ottawa, with Mr. Arthur Dorey, who is one of the College Council. I am told that over 100 candidates from Ottawa and neighboring points wrote this year for the examinations a marked increase over last year.

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MANAGER HANSON TALKS OF BUSONI AND OTHERS.

SOME adverse fate must have given M. H. Hanson his name. Instead of being tall and fair and with unyielding angles in his personality, he is dark, pleasantly plump, and with the love of some city of the South in his smile. He was seen by the *St. Paul Dispatch* while in the city on a booking tour.

"You have perhaps heard how it happened that I came to America with Dr. Wuellner," said the manager. "I had no thought of remaining in New York, but I have found that there is no country in the world that appreciates good art as America does. I have just lately taken additional offices, but I am keeping my list of artists small. I have only a few. You know of Busoni. It is a question whether he is the greatest pianist living."

It is evidently no question to Mr. Hanson, but he refuses to admit that any other pianist is the greatest living. "Ah, if you would hear Busoni as I have heard him—such fire, such magnificent rhythm, such interpretative power. I found myself at the end of his performance of the 'Emperor Concerto' in Albert Hall, London, standing, for I had unconsciously left my seat and mounted the chair in my enthusiasm. That is literally being carried off one's feet. I hope you are to hear Busoni with your symphony orchestra the coming winter. You have heard Dr. Wuellner. Then you know how wonderful he would be in the 'Hexenlied' with orchestra. Of course we can give it with the piano, but I should like to have you hear it with orchestra.

"My Dutch contralto? Oh, yes, Tilly Koenen. I believe that a year from now she will be known all over America. She has a voice that great critics have said is—but I do not dare say just what it is they have said. She is coming to America and you

will surely hear her. I do not say much about my artists. You may have noticed that. I announce them; they appear; the public decides. I think I know where it will place Tilly Koenen. Besides having a great voice, she is of distinguished birth, the daughter of a Dutch governor in the West Indies. Busoni you must hear," he declared. "He will open with Mr. Mahler's orchestra in New York, then he will play with the Philharmonic, with the Boston Symphony, the Chicago Orchestra, and I hope in the Twin Cities also."

From St. Paul, Mr. Hanson will take his Southern personality to Denver. He will not visit the coast this trip.

PRECOCIOUS MUSICIANS.

In a lecture on the "History and Literature of Precocity of Children," delivered before the Royal College of Physicians in London, Dr. Leonard G. Guthrie gave some details regarding musicians. Out of forty names collected by Sully thirty-eight showed decided bent for music before they were twenty years of age. Palestrina and Tartini are the two exceptions, but accounts of their lives are legendary. Twenty-nine of the thirty-eight showed musical gifts as young children, the others at about twelve years. Rossini positively disliked music until he was seventeen, probably because he was forced to practice by his parents. Wagner showed no particular leanings toward music until he heard the operas of Weber and the symphonies of Beethoven. Mozart played minuets at four years of age, and was exhibited as a wonder child a year later. Early in his fifth year he composed concertos; at eleven an opera buffa. Mendelssohn began music in his fourth year, and wrote piano pieces six years later. Schubert at eleven played the violin in church, and composed songs. Myerbeer as a young child could play any air he heard.

He performed in public at nine years of age. Hiller did the same at ten years. Spohr played the violin in public at twelve years, and Rubinstein the piano at ten. Méhul was an organist at ten. Liszt played in public at nine years. Schumann composed before he was seven years; Cherubini at nine years; Auber at eleven years; Weber at twelve years, and produced his first opera at fourteen years. David composed at thirteen years, Lotti and Rossini at sixteen years, and Purcell at seventeen years.

THE GREAT WUELLNER.

REPRESENTATIONS are being made to Manager Hanson to induce him to send Dr. Wuellner here for a recital next season.

Lovers of songs eloquently interpreted will hope that Manager Hanson will be favorably influenced by these representations.

Writing of Wuellner's first recital at New York, Krehbiel of the *Tribune* said:—

A singer of German songs of whom the music lovers will desire an intimate acquaintance and long association is Dr. Ludwig Wuellner, who gave his first recital in Mendelssohn Hall yesterday afternoon. Here we have that rare phenomenon in music, a distinct and strongly marked individuality. An artist who compels admiration; who lifts intellectuality in interpretation to a plane that only the few seem to think essential, but all appreciate with genuine amazement and delight when confronted by it. Who blends poetical diction and musical utterance so perfectly that one wonders how so many singers can keep them asunder and yet give pleasure to their hearers. Who uses a voice which has nothing in its merely sensuous quality to give delight, as a medium for conveying the thought of the poet and the sentiment of the composer with a singleness of eloquence which makes the separate creators absolutely complementary of each other. An antique rhapsode in the modern world. He sang ten songs by Schubert yesterday, most of them familiar, but in them all there was not a phrase which sounded hackneyed or trite. He sang other songs, but in the present hurly-burly there is no time to analyze or discuss his fine and uplifting art. There is time only for this word of praise.

DR. ALBERT HAM will spend his vacation in England. He left New York, June 26th, by the S. S. Majestic.

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RECITAL AT LORETTO ABBEY.

MISS CAROLYN BEACOCK, Mr. J. D. Hayes, and Mr. Barnaby Nelson, pupil of Miss Marie C. Strong, assisted by the Elgar Trio, composed of the Misses Smith (violin), Veitch ('cello), and Brazill (piano); Mrs. Miriam Williams Brown, reader, and Miss Hope Wigmore, pianists, gave an excellent recital at Loretto Abbey on Friday afternoon, June 3rd, for the sisters, students and friends of this well known institution. The whole scheme reflected highly on Miss Strong, who arranged the programme, and the manner of its execution by the several performers was praiseworthy indeed. The Elgar Trio appeared twice in one of Brahmn's Hungarian dances, and a serenade by Wildor. Mr. Hayes sang with much acceptance songs by Sidney Homer and Gounod; Miss Beacock gave splendid renderings of Handel's "Rejoice Greatly," and Mrs. Beach's "The Year's at the Spring," her well cultivated voice giving much pleasure; Mr. Nelson appeared in songs by Allitsen, and arias by Flotow and Gliordani and sang them delightfully, phrasing and enunciation being exceptionally good. Miss Hope Wigmore, a pupil of W. O. Forsyth, gave refined and poetic readings of MacDowell's "To a Wild Rose," and a valse by Chopin, later on giving a very brilliant performance of Listz's Sixth Hungarian Rhapsody. Mrs. Brown's readings were also much enjoyed. Miss Madelon Thomson played the accompaniments exceedingly well.

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This great American Soprano, who has not been heard in this country for five years, and who has meantime triumphed in all the great Wagner roles in Germany, and also in Australia, will be brought back for a short spring tour next year by Mr. M. H. Hanson.

Mr. Hanson has secured for Sara Anderson some engagements with the most important May festivals. She will be available for recitals and orchestra during February, March and April.

ST. CATHARINES.

ST. CATHARINES, June 21.

THE second annual concert of the St. Catharines Choir Union was held on June 1st in the First Presbyterian Church. This year the principal and most interesting part of the programme was the new cantata, "It is Finished," by Mr. Angelo M. Read. The composer conducted the cantata. This new work of Mr. Read's is founded on the seven last words uttered by Christ on the cross, and according to *The New Music Review*, published in New York, had the largest number of performances of any church cantata by either English or American composers during the Lenten season. Dr. Hubert M. Chester, of Buffalo, sang the words uttered from the cross. He created this role in Buffalo under the direction of the composer, Mrs. Gilmore, and Mr.

J. A. Abbs taking the other solo parts. The chorus sang well in the cantata and in the two anthems, "From all that dwell below the skies," by Walmesley and "O, Saviour of the World," Göss. The miscellaneous part of the programme was also excellent.

A very pleasing recital was held on June 16th, in the Sunday School room of the First Presbyterian Church, by the vocal and piano pupils of Miss Innes and Mr. W. T. Thompson.

B. W. M.

MODERNITY OF ANCIENT MUSIC.

IN his last lecture on music in connection with Gresham College Easter term, delivered at the City of London School, Sir Frederick Bridge, organist at Westminster Abbey, said that in the chapter library of the Abbey he had come across some of the motets of Richard Dering, which had lain there for 300 years.

One of these was sung at the Royal Maunday Service, when the Queen was present. The Dean of Westminster called Her Majesty's attention to the composition, upon which the Queen remarked, "Dear me, I had no idea such ancient music could sound so modern."—*London Daily Mail*.

MR. G. D. ATKINSON has accepted the position of organist and choirmaster of St. Paul's Methodist Church.

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MR. EDMUND HARDY, Mus. Bac., has accepted the position of organist and choirmaster of Parkdale Presbyterian Church. Miss Hill goes to the same church as soprano soloist.

WATERLOO NOTES.

WATERLOO, ONT., June 12, 1909.

The postponed concert and prize drawing was given in the Park last evening. There was an immense crowd, who thoroughly enjoyed the splendid playing of the Band. Following is the programme as played:—(Encores were numerous); March, "Argandab," S. Thomson, 63rd Regiment; overture, "French Comedy," Keler Bela; selection, "The Jolly Widow," arranger, Tobani; Reverie, "Melody of Love," H—Engleman; March, "Thundercloud," F. H. Losey; grand selection, "Reminiscences of Donizetti," arranged by introducing gems from the following operas,—F. Godfrey, "Maria Stuart"; cornet solo, Romance from "La Favorita"; Euphonium solo, Cavatina from "Lucrezia Borgia"; Largo-clarinete solo from "Lucrezia Borgia"; chorus from "La Figlia del Regimento," serenade from "Don Pasquale"; cornet solo, Cavatina from "Linda di Chamouni," E flat; clarinet duetto Larghetto, from "Lucia di Lammermoor"; cornet and Euphonium finale from the overture, "La Figlia del Regimento." La, La, La, "If you alone were mine," Parisian March and two step, (ah si vous voulez d'l'amour), Vincent Scotti; "Golden Blonde" Salonstuck, Richard Eilenberg; march, Belphegor (played by request), Brebant; The Tearin' o' the Green, Shipley Douglas; humorous variations and paraphrase on the well known Irish song, "The Wearin' o' the Green."

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THE Music Committee of Parkdale Methodist Church have secured the services of Mr. Rhynd Jamieson, the well known baritone, as soloist, who will enter upon his new duties on Sunday, July 4th next. Mr. Jamieson is a talented pupil of Dr. Albert Ham.

The Supremeness of Beethoven



In this picture by J. Paul Laurens he has subscribed to the belief that in Beethoven we have the spirit of music at its highest. As Mr. Dannreuther has said, Beethoven speaks language no one has spoken before and treats of things no one has dreamed of before. The extraordinary hold of Beethoven is shown by the fact that at the Queen's Hall Promenade Concerts, last season he was played more frequently than any other composer except Wagner.

OPERA & DRAMA

THE MONTREAL THEATRES.

MONTREAL, QUE., June 18, 1909.

PATRONS of His Majesty's Theatre could not complain of any lack of variety in the fare offered them during this last season. Tragedy, comedy, farce, grand opera, comic opera, musical plays, amateur performances and moving pictures have in turn held the boards. Montreal is an old theatrical dog; and two pieces were altered, and it is to be hoped, improved, after the initial trying process at His Majesty's. These were "What Happened Then," (De Wolf Hopper's vehicle), and "The Climax." Marion Terry, the bright particular star in a cluster of lesser luminaries brought a dramatized translation of Paul Bourget's "Divorce," a play that drew to the theatre many people of diametrically opposed opinions. The clerical and anti-clerical lines were applauded in turn by good churchmen and heretics. For example, a zealous free-thinker was one night heard by those sitting near him to curse the church in an audible whisper. Of the poise and reserve force of the actors there is little at this late day that need be said. "Divorce" was the most important *premiere*, with regard to both the play itself and the acting, that has been given to Montreal for a long time.

The lesser of the two "Devils," that of Oliver Hereford and Edwin Stevens, superbly mounted, but for the most part badly acted and too full of Hereford's witticisms to suggest the atmosphere of any other country than the United States of America, roused only a weak excitement that found expression in orthodox protestations and silly puns.

The Sicilian Players, with Mimi Aguglia at their head, were shamefully neglected. Attendance at one matinee was so slender that people who had bought tickets for the galleries were told on arriving at the theatre to choose their own places in the orchestra stalls. An appallingly realistic simulation of physical and mental agony may not be an altogether pleasant sight for persons who pride themselves on the possession of tender susceptibilities; but students of histrionism who did not go, and go again, to watch the wonderful art of Mme. Aguglia made a grave mistake, and their own loss was a sufficient punishment. Had the Sicilians played in English they might have received a measure of the attention that they deserved; but here again, the public let slip an opportunity of judging how much can be sent across the footlights by actors who speak in a foreign language. Discarding elaborate stage effects and in some cases any facial make-up, these artists clove through layers of convention to

the delineation of elemental, even hideous, passions. Yet Aguglia was at times as subtle as Nazimova.

Prices went up for "The Merry Widow," and the theatre was crowded night after night. A return engagement was equally successful.

That "Brewster's Millions" should find a resting-place in a house ostensibly devoted to productions of a high grade seems incredible; but it is a doleful fact that this piece, it's emptiness relieved only by a skilful scenic illusion in the second act when a yacht pitches and rolls in a terrific storm, proved such a good drawing card last year that it was booked again this season, and with equally satisfactory financial results.

"Kitty Grey" stands at the head of the various musical plays. Put on with all the attention to detail characteristic of English play-givers, full of pointed lines and with songs that actually seemed to have been written for the different scenes and characters, instead of being thrown in at random without rhyme or reason like the songs and concerted numbers in "The Boys and Betty," "Kitty Grey" was provocative of intelligent laughter. G. P. Huntley is a past master in the art of being absurd and a gentleman at one and the same time; and his supporting company, including Miss Julia Sanderson and Valli Valli, came in for a just share of commendation.

Blanche Walsh in "The Test" had a part that fitted her without a wrinkle. Imagination shudders at the thought of Marion Terry topping a slightly hysterical outburst with "I'm done now, I guess I'll go home"; but from the lips of Miss Walsh's *Emma* the words held no incongruities. Miss Walsh was straightforward and convincing as the heroic and self-sacrificing girl of the East End of New York; but there are roles in which she would not shine.

"An Englishman's Home," a play with an obvious purpose, a play that in spite of minor weaknesses and a pitiable ending has many of the elements of greatness, was splendidly acted and marvellously staged. Public opinion was not unanimous; but curiosity at least was rampant, and tickets sold quickly. The militia very properly turned out in large numbers on the first night.

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Lillian Russell, in the Hobart-Broadhurst comedy, "Wildfire," Lulu Glaser in "Mlle. Mischief," and Clyde Fitch's "Girls" pleased the seekers after mere amusement. Grace van Studdiford in "The Golden Butterfly" was booked for a return engagement, but this was finally cancelled.

The Theatre Francais, the home of wild and woolly English melodrama in the East End, underwent a change of policy in the spring, and after sheltering the Royal Italian Grand Opera Company for one week became the abiding place of the Cummings Stock Company, which is still playing there. Plays like "The Christian," and "The Little Minister" have been essayed; but popular taste has encouraged the production of pieces of a more melodramatic nature.

At the Academy of Music second rate road companies appeared in musical plays and melodramas, and the Pollard Lilliputions did some really clever work. The Manhattan Comic Opera Company, a troupe of all-round excellence, gave real comic operas and opera bouffe, "Robin Hood," "Mascotte," "Pirates of Penzance," etc.; but for some reason best known to the management the engagement was terminated without the promised performances of "Mikado" and one or two other operas worth hearing. The Cummings Comedians followed the Manhattan Company and succeeded very well in farcical plays; but in "Lady Windermere's Fan" the only one with an inkling of how to speak or what to do was Miss Alison Skipworth. The role of *Mrs. Erlynne* might have been made for her, or she for it.

The Princess, a new theatre, big, airy, and with the widest proscenium and largest foyer of any theatre in town, was opened and dedicated to coarse burlesque. Now, however, the Robinson Comic Opera Company is filling an all-summer engagement there. There are several very good voices among the principals; and the repertoire so far, has included "The Mikado," "Bohemian Girl," "Fra Diavolo," and "Said Pasha." Next year the Princess will be controlled by the Shuberts, in opposition to the Klaw and Erlanger syndicate which governs the bookings for His Majesty's. With two theatres, instead of only one as in the past, to which it can turn for serious drama, Montreal should not fare so very badly. If theatre-goers will discriminate between good and bad the caterers will quickly recognize the improvement in general taste and offer only the best. The season of 1908-9 was rather discouraging. Perhaps it may prove to have been the darkness that precedes the dawn.

A. H.

DAVID WARFIELD IN THE MUSIC MASTER.

DURING recent years every playgoer who has journeyed to New York has come back with the name of David Warfield on his lips. The sudden development of this actor into a serious emotional artist after nearly twenty years' experience as a burlesquer in what has been called "vaudeville" has been one of those phenomenal surprises which

sometimes happen on the stage. The translation of an actor from one definite sphere to another is seldom attended with happy results, but in the case of Warfield we have a man with a talent so plastic that the artistic outcome has been supremely gratifying.

The stage from whence Warfield comes has one essential which should be an essential of all theatrical endeavor. The man in a variety bill or a minstrel show who cannot get his matter over the footlights speedily "gets the hook" to use the language employed in that branch of endeavor. He must make his meanings clear, both in intention and utterance. If he does not make himself understood in every part of the theatre untutored souls who are his auditors will intervene in no uncertain manner. Starting with this rude and elementary training David Warfield has refined his methods to an infinite degree. It has enabled him to escape the error of most actors who are noted for their subtlety, that of indistinctness of expression. Super-added to this he has an individuality, a genius, a great gift of magnetism,—call it what you will,—which indelibly impresses itself upon the mind of the auditor. It is some sixteen years since I first saw him and at that time he was giving a series of burlesque sketches in a variety company known as Russell's Comedians. Strangely enough the many droll things he did then are as fresh in my memory as though I had seen him yesterday nor will it be easy for anyone to forget the chief moments of his exquisite performance in "The Music Master." This is what constitutes the mystery of magnetism, which one actor has, and another actor, though he may be more richly endowed mentally and physically, has not.

Another quality which stands out in the art of Warfield is its apparent spontaneity despite the wealth of elaboration and the remarkable minutiae with which his characterizations are colored and rounded out. In this he surpasses the late Felix Morris, an actor, whose methods in a general way were much like his, but who always fell just a little short of holding the mirror up to nature because most of his impersonations gave the effect of exquisite artifice rather than of humanity.

In the impersonation of the old maestro, which Warfield gives us, whether he is jesting with his young musical companions, whether he is raging at the man who has robbed him of his happiness or whether he is speaking with the daughter he adores there is that melting naturalness, that power to create an absolute illusion which rises beyond all artifice.

There must have been at least twenty dramas written especially for what are known as character actors based on almost the same story. Many of them are one act sketches in which the famous comedians of the past used to use as vehicles to show their gift of pathos. But in using an old story Mr. Charles Klein, the playwright, has had one advantage in his upbringing. Having chosen to write a play dealing with musicians and the musical temperament he had the good fortune to

have been reared in a musical environment, which has been described in his brother Hermann Klein's delightful book, "Thirty Years of Musical Life in London." The minor touches of the play, the minor musical characters, the little touches which show the pride and enthusiasm of the fallen conductor represent the best of the author's work. The machinery of the play as a whole runs rather creakily and the piece is only lifted into plausibility by the supreme skill of Warfield, the main characteristics of whose art have been literally scooped out of him by the dramatist and re-epitomized in the main character and by the stage management of Mr. David Belasco, whose talent for investing a play with a delicate and pervading atmosphere was never more happily displayed than in the music master. Though Mr. Klein's plays seldom when placed in the analytische crucible come through the test—as true in all their elements, they never fail to show a certain amount of skill and usually possess a pleasant touch of sentiment, "The Music Master" abounds in honest sentiment expressed by the finest interpreter of sentiment that the American stage has produced since the days of Joseph Jefferson. Thus did a dramatic season which started badly come to a gracious termination.

HECTOR CHARLESWORTH.

TORONTO, June 26, 1909.

HUGO HEERMAN.

THERE is a probability that Hugo Heermann, the famous violinist, of whom we give a portrait, may visit Toronto during next season. His visit will be welcome as he is known to be a superb classical player and a great interpreter of Beethoven. The late Hans von Bulow said of him, "Nobody plays Beethoven and Brahms better than Hugo Heermann," while the celebrated Parisian critic said, "Professor Hugo Heermann played the Beethoven concerto like a god." When Hugo Heermann appeared in New York, the *Tribune* acclaimed him as a violinist with a fine sense of beauty of form, idea, and tone, a noble musician, and a master of technical equipment. The writer added, "his tone is full of sensuous beauty, and his intonation as clear as crystal." Mr. Heermann is at present in Cincinnati where he may take up his residence.

TORONTO CONSERVATORY OF MUSIC— ANNUAL CONCERT A GREAT SUCCESS.

By FIDELIO.

THE annual concert given by graduating pupils of the above institution took place last month in Massey Hall before a capacity audience. The Conservatory are to be highly complimented on their enterprise in engaging the Toronto Symphony Orchestra for the occasion. It is a well known fact that the work done by the Conservatory of Music from year to year has been favorably criticized from time to time. The piano and vocal pupils gave sufficient evidence of intelligent and sound training,

not only in the vital matter of technique, but also as regards artistic taste of a really creditable musical standard. One violin student also did himself and his teacher infinite credit by reason of a well developed technique and a beautiful tone, which although not large, was at all times singularly free from stridency. The teachers represented were Drs. Fisher, Vogt, Ham, and Broome, also Messrs. Tripp, Fredericks, Lautz, and Miss Ethel Shepherd and



HUGO HEERMAN

Mrs. Adamson. On the whole I am indeed to think that the programme this year was decidedly in advance of last year. The audience were most generous in the matter of encores, which by the way were all well deserved in point of merit.

A PROPOSITION has been received by Dr. A. S. Vogt to co-operate with the Damrosch Orchestra in a series of concerts to be given in New York next winter. Two seasons ago Mr. Damrosch proposed joint concerts between the two societies, in which Beethoven's Ninth Symphony was to have been the climax of the series. The question of out-of-town concerts for next season will be submitted to the members of the chorus at an early date.

MRS. MANLEY-PICKARD, who has been studying in New York during the past season, has returned to Toronto and has resumed her former position as soprano soloist in the Walmer Road Baptist Church.

THE ROMANCE OF QUEEN ELIZABETH'S VIOLIN.

BY OLGA RACSTER.

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CHAPTER X.

After the Queen's avowal of her love for Alençon on the memorable morning when he climbed to her window, she and the Prince became inseparable. The gallantry, the romance, and sprightliness of her youthful wooer captivated her completely; added to this he was the only one of Elizabeth's numerous suitors who had the spirit to court her in person. Probably for the first time in her life Elizabeth was genuinely in love, and so novel was the sensation that she gave herself to the intoxicating delight of her ardent passion with all the abandon of a girl of twenty. Each day seemed fraught with enchantment for the bewitched Queen who asked for nothing except to be allowed to wile away the moments in the society of her fascinating lover and his violin. The devotion of the royal couple tended towards the idyllic, and doubtless would have arrived at that point of perfection, but for the nascent jealousies and oppositions of ministers and subjects that kept pace with the growing attachment of Elizabeth and Alençon. Had they all agreed about the matter, things might have been easier to settle, but unfortunately there existed much diversity of opinion as to the advantages to be gained by a marriage with this French prince. Sussex and Hudson for their part advocated the marriage—or at least appeared to do so—giving out that they considered it would be an expedient for securing the Queen's person and government. Burghley, bearing in mind that his preliminary admonitions had been received with coldness, contented himself with wily, but pertinent arguments for, and against, the marriage, leaving the decision—apparently—to his royal mistress. Hatton adopted a neutral attitude, but finding that his diplomacy unquestioningly accepted by his sovereign, pettishly flung himself in with Bromley, Sadler, Mildmay and Sydney, who were bitterly opposed to the match. The mischievous ambassadors exchanged pithy notes on the subject, but the populace were dead against the whole thing. This strongest faction found an instrument to voice their objections in Thomas Stubbs, bencher of Lincoln's Inn, who denounced the Prince's surreptitious love-making as an "un-man-like, un-prince-like, French kind of wooing." The poor gentleman was severely punished for his dauntless opposition, but, notwithstanding that the harshness of the judgment passed upon him was intended as an example to others, it did not in any way crush the public and private animosity that was cherished against the French "Monsieur."

"A French Monsieur, a fiddler, and a Papist forsooth for our king? God forbid!" exclaimed the populace in righteous horror, and—"God forbid," echoed the ministers and prelates.

All this antipathy and dissention naturally

sorely disturbed the Queen's peace of mind. But "Love can hope where reason would despair." In the midst of opposition Elizabeth stifled her misgivings in romantic sentimentality, feeding herself on the flimsy hope that her ministers would eventually aid her inclinations by *petitioning* her to marry the prince. Could she have looked into the minds of those noble gentlemen she would have instantly seen that nothing was farthest from their thoughts. When, in the fulness of time, they did wait upon her in a body, they first politely requested to be "informed of her pleasure?" and then unanimously opposed the marriage, leaving the perplexed Queen bitterly condemning herself for having entrusted such a delicate matter to their hands. As a natural consequence the enamoured lady was deeply offended at the demurs of her cabinet. She angrily tapped the ground with her foot in vain. It was no use, her ministers had given their ultimatum. Then, as a last resource, she appealed to her accomplished cup-bearer, Sir Philip Sidney. He promptly gave it as his opinion that the hearts of her people would be galled if not entirely alienated, if she took a husband who was a Frenchman, a Papist, and what was worse the son of the Jezebel of the age. If he becomes King, Sir Philip summarized, "his defence will be like Ajax's shield, which rather weighed down, than defended those that bore it."

In the face of such overwhelming condemnation even the royal authority became paralysed. Elizabeth clutched wildly at her last hope. She trusted that "Monsieur's" winning graces would eventually win the people's hearts, and bring her that which she desired.

CHAPTER XI.

THE excessive heat of August was melting into September, when My Lord of Leicester began to feel heartily sick of his enforced imprisonment, and like a crab wedged in a tight crevice he began to make tentative efforts at freedom. During the weary weeks gone by he had been well informed of the happenings at Court. With many a curse he listened to the accounts of his fickle sovereign's infatuation for the "meddling foreigner," who had frustrated My Lord's own aspirations to become King of England.

"She shall pay for her treatment of me, and as for that French hound! I'll crush him as a beetle beneath my heel." So My Lord swore in private, while his innermost thoughts formed themselves on Machiavellian tenets. He was an excellent architect where mischief was the substance to be dealt with. He knew well how to build a fraudulent house on a firm foundation.

As a preliminary step, he first designed an excellent ground-plot for propitiating the Queen. This consisted in attiring himself in his plainest habiliments; in assuming an air of deep contrition, and presenting himself quite unattended at the Palace gates. The spectacle of the humble lonely figure ought to have softened a heart of stone. Not so Elizabeth, however, she was still angry and refused to see him. So, all uncomplaining and

unquestioning, the sad figure returned from whence it came, little knowing that a lilliputian tear was destined to act as his *Fidus Achates*. This one crystal drop was seen to start from one of My Lord's repentant eyes by a fellow courtier; a friend. He reported what he had seen to a comrade, and the comrade passed on the gossip. The story was handed from one person to another, growing in proportion to the recounter's imagination, until Leicester's one touch of emotion was classified as a "flood of tears."—"My Lord was in floods of tears," said one. "My Lord sobbed bitterly," said another; phrases which came to Elizabeth's ears, and—moved by her own happiness—caused her to relent in her attitude towards her handsome and contrite Master of the Horse. Finally Leicester received an intimation from his sovereign, that he might consider himself free.

To a haughty nature, few things are more galling, perhaps, than to receive forgiveness. The very suggestion of being lifted out of a former state of dishonor, which the act implies is in itself sufficiently annoying to most individuals. But, when pardon is extended to a man whose mood is far from gentle, the result is dire mischief. So it was with Leicester. He had gained his first coveted point—release—yet the thought that it had been attained through forgiveness was to him as: "The little foxes that spoil the vine." Instead of rejoicing, Elizabeth's graciousness enraged him. He left Greenwich Castle immediately, shaking the hateful dust from his feet with smothered curses, and flung himself off to Kenilworth, without deigning to present himself at a court that harbored that French hound—Alençon.

CHAPTER XII.

A short time after Leicester's release, any passer-by gifted with a keen vision would have seen Elizabeth and Alençon late one afternoon drinking in enchanted moments on board her Majesty's royal barge. It was dusk. The rowers rested upon their oars, and there was a bewitching stillness. A stillness undisturbed except for the lapping water against the sides of the barge. Under an awning of crimson, the Queen reclined amid luxurious cushions. In striking contrast to her ordinary dazzling magnificence she was clad in white from head to foot; quite a seductive vision in the half light. At her feet sat Alençon murmuring silver sweetness to his violin's accompaniment. Surely the spirits of passion and romance lingered in the air!

"Sweet the song, the story sweet,
There is no man hearkens it,
No man living 'neath the sun,
So outworn, so foredone,
Sick and woeful, worn and sad
But is healed, but is glad,
'Tis so sweet."

Alençon half sang, half chanted the lines, of the old romance, in French. Its sweet and mystical significance, its suggestions of a world so different to the world which surrounded the royal lovers—the world of intrigue and wanton pleasures—inspired the couple with a certain sense of peace. It is

always a consolation to lovers to find that others have loved no less wisely or tenderly than they. At least the poem acted to some extent as a mitigator on the minds of Alençon and Elizabeth, whose love rested on the knife-edge of opposition.

"No tongue could e'er be gifted with sweeter grace than the minstrel who planned this song," Elizabeth decided when Alençon ended the loves of "Aucassin and Nicolette" in a transcendental sort of musical homage on his violin. What numberless suggestions of romance his playing awoke! What endless expanses of bliss! What gossamer flights away from the homespun of daily life! It was like an enchanted thing in Alençon's hands; a fairy, that said: "Now wish, and your wish shall come true." Intoxicating, magical music, such as the mad piper of Hamelin might have played! Then suddenly, like a cloud obscuring the dancing sun rays of a moment ago, the silvery sounds were swallowed in a loud crash. Some nefarious conspiracy had contrived, and succeeded, in ending the life and inspiration that had poured from Alençon's fingers so fluently! There was the instrument, and there was the player, but alas! what a wreck of gossamer dreams did the violin represent! The French Monsieur still rested the instrument against his breast; his bow still hovered over it, but, the strings lay curled up in wild confusion, like the limbs of a gnarled oak—cut clean across, and a small dagger lay imbedded, point downwards, in the wood. For an instant Alençon sat as immovable as a sphinx, but the Queen started to her feet giving a sharp cry of alarm. "What has happened," she cried, her voice trembling with fright. "Quick, quick, where is the guard, Monsieur is killed."

Monsieur, however, proved he was not as the Queen thought, by springing to his feet, his hand upon his dagger. "*Sacre*," said he between his teeth, "so these villains aim at my life. Curse their evil plots!"

"Ho there! Treachery," shrieked the Queen.

Then the Queen's alarm, instead of being appeased, was momentarily intensified by the abrupt appearance of a gaunt figure out of the surrounding darkness.

"Speak!" she commanded courageously. "What is thy pleasure or mischief with us. Who art thou that doth so boldly thrust thyself upon a sovereign's privacy?"

"If it please you, most gracious Majesty," answered the figure, dropping upon one knee, "I am Your Majesty's devoted servant, Master Will Curtis, captain of your liege's bergemen."

Back on her pillow sank Elizabeth. Never had those cushions formed a more welcome nest to sooth a beating heart. Alençon meanwhile, stood a pace away from the Queen frowning. He still held the violin—with all its sugard sweetness dissipated—in his hand. Poor prophetic thing, it was now but a visible emblem of thwarted mischief.

"Where is my body guard?" asked the Queen angrily. "Blood, if they committed this treachery my revenge shall have no bounds! "Who attempted this perfidy? Can'st thou tell?" "Your

Majesty, the poignard was thrown from a passing barge that came nigh unto us!"

"And the guard saw this and let it pass unchecked! Most villainous men!"

"Nay, Your Majesty, the man who was stationed nearest did jump into the water to try and board the strange barge, but they did row away at too great a speed for him."

"Where is this man?" asked the Queen hurriedly.

"Your Majesty! we know not. He hath not returned. Another danger doth threaten us. We cannot dally here seeking him."

"Danger. What danger?"

"A great storm doth brew about us, your Majesty, and if it pleaseth you not to push onward to Greenwich Palace, I fear it may burst upon us and do great damage." (*To be continued.*)

THE Niagara Navigation Company opened their season May 17th. This popular route increases its patronage yearly for it is unquestionably the tourist way to Niagara Falls, Buffalo, New York, and all points in the United States.

Below will be found a comparison picture that will give you an idea of the length of their new steamer Cayuga.



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210 feet high.

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Cayuga,
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The new steamer Cayuga of the Niagara Navigation Company as she would appear on end beside the Traders Bank Building, Toronto, and the Flat Iron Building, N.Y. The Cayuga is the latest addition to the famous fleet of steamers which make six round trips daily (Sunday excepted) between Toronto, Canada, and Lewiston, N.Y.

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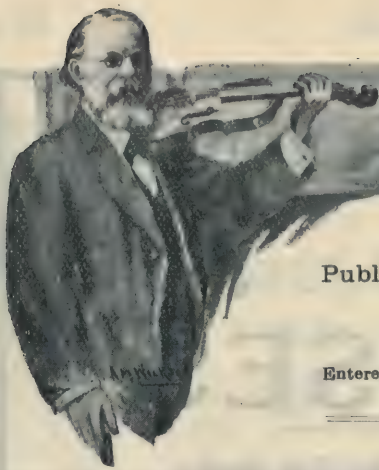
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JULY, 1909.

OUR LONDON LETTER.

LONDON, ENG., *June 12, 1909*

THE principal event at the Royal Opera last month, and indeed one of the most important musically that has taken place in London for some time, has been the production of Debussy's "Pelléas et Mélisande." The performance was magnificent and the work made a deep impression upon a crowded and enthusiastic house. Since Wagner brought forward his ideas on the music-drama, no work of its kind so original in its conception and execution has been carried out. One of its most marked features is the fact that the composer has taken the literal text of Maeterlinck's play, and consequently there are no airs or concerted pieces as one finds even in Wagner, the dialogue of the play being set to a kind of recitative which follows to a remarkable extent the natural inflections of the speaking voice. In the orchestral accompaniment to this recitative the composer does not

obtain his effects by the use of melody, and tune, in the ordinary acceptation of the term; but by the employment of marvellous orchestral colouring and by the harmonic effects peculiar to himself. The curious and elusive style of Debussy is well suited to the mystical character of Maeterlinck's play, and even on those who are not in sympathy with the composer's aims "Pelléas et Mélisande" cannot have failed to produce an impression far beyond most of the work of recent years. A word of praise is due to assistance given the composer by the artists, Mlle. Léart making an ideal Mélisande, M. Warnery an impassioned Pelléas, and M. Marcoux using his fine bass voice with great effect as the aged King Arkel.

The last concert of the Philharmonic Society, held at the Queen's Hall on May 14th, was the most interesting of the series. Nikisch conducted and obtained a very fine rendering of Elgar's Symphony. The vigour of the music was finely brought out and great effect was made of the beautiful slow move-



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ment. In the first and last movements he took quicker *tempi* than the other distinguished conductors who have directed performances of the work. The other items in the programme were the "Meistersinger" Overture and Tchaikovsky's uninspired Symphonic Poem, "Francesca da Rimini." Mr. John Coates was the vocalist and sang the Forge Songs from "Siegfried."

Dr. Charles Harriss's "Empire Concert," at the Albert Hall on May 22nd, was an entire success and attracted a large and appreciative audience. The Hall was decorated for the occasion in red, white, and blue, and the music chosen was of a patriotic flavour. Dr. Harriss's "Chorus of Empire" was performed for the first time by the Royal Choral Society and was most favourably received. The artists were selected from various portions of the British Empire, the representatives of Canada being Madame Albani and Miss Kathleen Parlow, although the latter, unfortunately, was not able to appear.

Mr. Francis Macmillan gave his third concert of the season at the Queen's Hall on May 8th. The talented violinist gave a musicianly rendering of Lalo's "Symphonie Espagnole" and of Saint-Saens' B Minor Concerto. The New Symphony Orchestra played under the baton of Leopold Stokowski, who made his first appearance before a London audience. A Suite by Ippolytoff Ivanoff entitled "Caucasian Sketches," was given its first performance and pleased the audience so much that the last movement had to be repeated.

At a concert given by the New Symphony Orchestra at the Queen's Hall on June 9, the chief item in the programme was Sir Charles Stanford's "Ode to Discord, A Chromatic Combination in Four Bursts." The words are by C. L. Graves (one of the most humorous and original of the staff of "Punch"), and it is dedicated (without permission) to the Amalgamated Society of Boiler Makers. According to the analytical notes provided by the author the score contains a "hydrophone," "two jamboons," and a "bass macaroon." Sir Charles Stanford has entered into the spirit of the thing and has written a most successful skit upon the methods of several exponents of musical "modernism." Starting with the theme of Schubert's song "An die Musik," discord soon enters with the opening words of the Ode "Hence, loathed Melody." Afterwards use is made of Debussy's scale of whole tones, described by the author as the organ-tuners scale, and the work concludes with a fugue upon the well-known English tavern song, "We won't go home till morning!" The solo vocalists were Miss Gleeson White and Mr. Plunkett Green, and the choruses were sung by Mr. Mason's Choir.

At Messrs. Putlick & Simpson's saleroom on May 11th, a special sale of violins was held, and a Stradivari known as "Le Mercure," dated 1688, the property of the late Sir William Avery was sold for £925. This is the highest price ever realized in the auction room for a violin, the next highest being the sum of £860 given by Messrs. Hill for

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the "Ames" Stradivari in 1893. The upward tendency in the price of fine instruments, largely on account of the competition from other countries is more marked than ever, this example not being a particularly fine one. "Le Mercure" was formerly the property of the Vicomte de Briole of Verviers, in Belgium, in whose family it had been for several generations.

CHEVALET.

MUSICAL CANADA does not employ any agent in Toronto for the collection of renewal subscriptions, which, however, may be paid, if thought convenient, at the office of the Nordheimer Music Company 15 King Street East.

SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice. We have no agents in Toronto for the collection of renewal subscriptions.

MR. M. H. HANSON, the New York *impresario*, has been so successful with his artists, and is so pressed with business that he has had to secure larger offices in the Knabe building, which he will occupy in the fall. Congratulations from MUSICAL CANADA.

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JULIUS CASPER

JULIUS CASPER is a young violinist of New York, for whom a brilliant future is predicted. He made his debut in Berlin on April 15th, in Beethoven Hall, playing to the accompaniment of the Philharmonic Orchestra the Bach A minor, and the Brahms and Beethoven concertos—a programme

Dvorak was at that time director. The boy was among the competitors for the free scholarship then open, and, owing to his extraordinary talent, he was selected from a multitude of applicants. Under the tutelage of the renowned violinist, Leopold Lichtenberg, a favorite pupil of Wieniawski, Casper made rapid strides and later became the soloist and concertmaster of the conservatory. In



which, in enormous demands, both on the technical and musical resources of the performer, is a herculean task, even for the greatest and most experienced violinists. The young American was considered presumptuous by connoisseurs for attempting such a big programme, when it was announced, but after he had played they changed their opinions, for he acquitted himself admirably and praise was showered upon him from all sides. Next season the youthful artist will concertize extensively on the continent, and his career will be watched with interest.

Julius Casper was born June 23rd, 1886, in New York. At six years of age he entered the National Conservatory of Music of New York, of which

September, 1905, he went to Prague, where he studied for some months with Professor Sevcik, who was so delighted with his work that he once made the remark that he "now had the good fortune to have another Kutelik as a pupil." On March 8, 1906, he played before Joachim, who pronounced his technic as already finished. In April, 1906, he began study with Professor Halir, and in October of the same year he entered the Royal High School of Music, where he was further broadened and developed in his art. Incidentally, it may be mentioned that his mother and the great Joachim's mother were sisters; that is, Julius Casper's great-grandmother was the sister of Joachim's mother.



TORONTO, June 25, 1909.

THE best thing to say of the music trade this month is that so far we are much ahead of the work done in the corresponding period of last year. While there is no special activity in particular lines the run of all round trade is good. Locally business is quiet; a large number of people are out of town, and others are getting away as fast as is possible. Most of our dealers have been kept very busy lately warehousing pianos. The demand for pianos on hire for cottages for the summer months has this season been larger than ever. A big business has also been done in talking and singing machines for the holiday resorts and yachts.

Large orders are coming in from all over Canada, and the outlook is more than ordinarily promising for an excellent fall trade.

Paper is being well met throughout the country, and locally payments for this time of year are very good.

Messrs. Gourlay, Winter, and Leeming report business as steady. The Gourlay pianos are much in demand. Orders are coming along for the better grades of goods, and general conditions are considered satisfactory.

Messrs. Mason and Risch find a great improvement in business over last year. Mr. Henry H. Mason, in conversation with the representative of MUSICAL CANADA, spoke in a very optimistic tone of the trade all round. "We are doing excellent business throughout the country," said Mr. Mason, "and though, of course, this is the duller period of the year, our local trade gives us no cause for complaint in any way. I consider the outlook generally to be most encouraging. Reports from our Winnipeg branch indicate a great and rapidly increasing activity in Winnipeg and the adjacent localities."

There is a pretty good all round movement with Messrs. Whaley and Royce. Mr. Whaley says he has no complaints to make.

Manager John Wesley is satisfied the Mendelssohn Piano Company is receiving a fair share of whatever business is doing. "We are going steadily on with our manufacturing," said Mr. Wesley. "We anticipate a large demand later on, and intend to be prepared to meet it."

As usual business with the Heintzman Company is pretty brisk. Player pianos and Grand pianos are, Manager Charles T. Bender assures us, in more than ordinary demand. Not only from the West, but from the East, the Heintzman Company are in receipt of large orders, and they are coming along by every mail. "Our factory has been busy all this

year, and often I have had a waiting list of orders. An agreeable feature lately has been several spot cash rules not for 'bargain' goods, but for first-class instruments. I consider our collections very satisfactory indeed, both from the outside and locally. Speaking seriously I consider the business outlook for the music trades could scarcely be better. Splendid crops seem assured, money is easy, and every one is hopeful. Yes; it is quite true, I do want a holiday, but just at present I cannot get away."

No complaint of dullness comes from the R. S. Williams and Sons Company. With this firm business in all departments is active. General Manager Harry Stanton says that indications so far point to this year as the banner one in the history of the house. Mr. R. S. Williams says the demand for choice violins keeps steadily increasing. Department Manager Harry Claxton is receiving a steady line of orders for all grades of small goods.

Manager Robert Blackburn says the house of Nordheimer continues to place on the market the best kinds of pianos it is possible to construct, and the public shows by a constant and increasing patronage an ample knowledge of this fact. Frank Shelton says the band instrument trade is good, and orders from the outside are liberal.

Manager Fred. Killer says the Gerhard-Heintzman Company are keeping well up with the procession. The firm hope to be in its new premises by, if not before, August.

Manager George Sharkey, Mr. W. H. Burnett, Thomas Claxton, Weatherburn and Gliddon, Mr. Hanna and Frank Stanley, all report business as reasonably good, and as showing a marked advance over last June.

Exigencies of space necessitate a condensed business report this month.

The Bell Piano Company had last week displayed in one of their Yonge Street windows a Bell piano in exquisite burl walnut containing the illimitable quick repeating action and fitted with genuine pearl keys. The piano was ordered as a wedding present for a popular June bride.

At the reception given by his Worship the Mayor and Mrs. Oliver at the City Hall to the visiting delegates on June 19th, the Bell piano was used.

Mr. David Allan, assistant manager of the Bell Piano and Organ Company, left Guelph on June 23rd to visit the Bell Company's Western dealers. He will go as far as Vancouver and expects to be on the road for six weeks.

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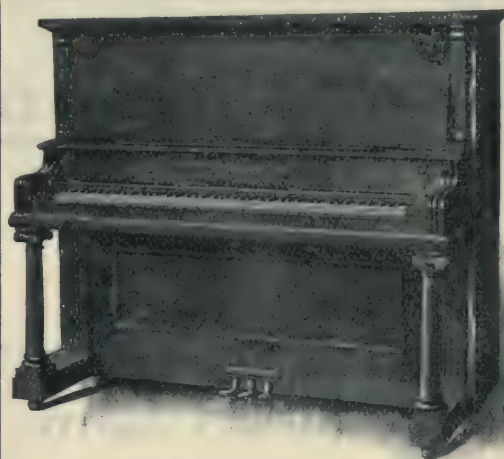
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TORONTO, AUGUST, 1909.

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SIGNOR VEGARA.

SIGNOR LEONARDO VEGARA of the Royal Italian Opera, Covent Garden, London, Eng., voice specialist of New York, whose portrait is reproduced on the front page of this paper is spending his vacation in this city. Signor Vegara is well remembered here. About fifteen years ago he was a successful teacher of the vocal art, and after a short sojourn in Toronto, he produced with his pupils the works of great masters, viz., the Second Act from Weber's "Der Freischutz," Prison and Garden Scenes from Verdi's "Il Trovatore," Garden Scene from "Faust," by Gounod, with great success. This was repeated by special request at the Pavilion.

The Toronto company played at the Royal Opera House, Hamilton, with similar success. Subsequently Signor Vegara took the company to Niagara-on-the-Lake, and gave a concert at the Queen's Royal Hotel with *eclat*. He formed a chorus and produced Handel's great dramatic oratorio "Samson," a performance which is still fresh in the memory of the music loving people of this city. The public and press were unanimous in their praise.

Among his Toronto pupils who participated on these occasions are Miss Florence Mabel Glover, Miss Alice Burrows, Miss Rothwell, Theresa Rolleri, Miss Stanton, Miss Margaret Reed, and Miss Findlay, Mons. F. Mercier, George Francis Beard, George

Barron, W. B. Carnahan, Charles Bagulay, Andrew Tilley and many others.

Among Signor Vegara's pupils who have gained universal fame are Olive Fremsted, prima donna of the Metropolitan Opera House; Ellen Beach Yaw, prima donna; Amelia Ripper, court concert singer of Germany; Helena Pelletiero, of the New York Casino Company; Miss Maude Fuller, Sousa's concert band; Berta Ricia, prima donna of the Scala, Milan; Tersina Rolleri with Carl-Rosa Opera Company, London; Mons. J. B. Dupuis, Duff Opera Company; Mons. E. Duquette, basso soloist of the Jesuit Church, Montreal; Mr. Albert Parr, leading tenor of the Bostonians; Chauncey Chenoweth, tenor soloist, St. Joseph's Cathedral, Columbus, Ohio; Wm. Beard, Jr., whose "magnificent dramatic baritone" captivated Walter Damrosch when he heard him in Louisville.

The *N. Y. Musical Courier* says:—"Signor Vegara in a remarkably short time has made his presence felt by the musicians of New York. His previous successes in other cities of the United States and Europe are still fresh in the memory of those who follow the musical events of the world. There is no controverting the fact that it requires a musician of great ability and magnetism to gain a foothold in this city, and to establish himself as a recognized vocal authority in the vocal art. This can safely be said to have been accomplished



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by Signor Vegara, and he did it in a remarkably short space of time."

When Signor Vegara was interviewed by the musical reporter of the *New York Morning Telegraph*, "How a great singer is made," and his treatise on "The Art of Singing," created a sensation in the musical world. Copies of these can be obtained at Nordheimer's or at the Vegara Studios here. The intention of the signor was simply to make a short stay here, but he found great talent in this city and a real Caruso both in voice and name, and has already a large class of students, among them some of our best local singers. He states that he will open a branch here and will divide his time between Toronto and New York. He also is positive that the glorious voice of Caruso the second is worth remaining for, as the master has found his ideal pupil, and the pupil his ideal master. The Signor also intends forming an Operatic Chorus who will produce a few operas during the season, in costume, with his Toronto and New York pupils. His work will be watched with interest by the *dilletanti* of Toronto.

OUR LONDON LETTER.

LONDON, ENG., July 10.

THE summer concert season in London is now drawing to a close, and without doubt it has been one of the busiest ever known, as many as fifty concerts and recitals of some claim to artistic importance having been given in the West End in the course of a week. It has been said that the whole thing is overdone, and the money lost in the majority of these concerts must be considerable; but an appearance in London is a long looked for event in the lives of musicians of all nationalities, and the approval of a London audience is of considerable help to an artist in his career. It seems a pity, however, that the music with which London is almost surfeited during the season cannot be spread all over the year, or perhaps be given in the provinces to less *blase* and more appreciative audiences. It is a moot point whether the production of clever musicians is not becoming too large for the public demand, the growing appreciation of music of all kinds leading many to follow the career who twenty years ago would have turned to something else for a livelihood. In spite of this, it goes without saying that there is always room for the genius.

Mr. R. S. Williams, principal of the R. S. Williams & Sons Company, who is at present in Europe, is expected in Toronto about the middle of August.

On June 18th, Charpentier's successful opera, "Louise," was performed at Covent Garden, for the first time in London, when it scored an unqualified success, and it has since been repeated several times. The composer has proceeded along the conventional lines of modern opera as influenced by Wagner, although the heroic manner as applied to such a theme may not be appreciated by all, and the work is diametrically opposed in aim and in feelings to the previous French novelty, Debussy's "Pelleas et Melisande." The story is one of working-class life in the suburbs of Paris, and concerns the familiar theme of a daughter who forsakes her fond but rather tyrannical parents for her lover. The composer, who is his own librettist, thinks of Paris as the embodiment of an idea, and at the close of each act the characters apostrophise the town, or rather the inarticulate call of the many-sided life of a great city. Charpentier's music is sincere, and artistic, but not strikingly original, and the most telling number from a musical point of view, is the duet between Louise and Julien at the beginning of the third act. Madame Edvina was somewhat cold in the name part. M. Dalmores made a bold and impassioned Julien, and the singing and acting of M. Gilibert and Mdlle. Bérat as the father and mother were beyond all praise.

Mr. George Beecham, of St. Helens, the father of Mr. Thomas Beecham, the well known conductor, has offered a sum of £300,000, to endow English opera. No details of the scheme are at present forthcoming, but one sincerely hopes that the desires of the munificent donor may eventually be realized. It is greatly to be doubted, however, whether there are any masterpieces in the way of British operas awaiting production; but it is not improbable that with the opportunity a school of British composers may arise to take advantage of it. In this connection it is interesting to note that Miss Ethel Smyth's, "The Wreckers," which was declined by the Grand Opera Syndicate a year or two ago, has been given several afternoon performances at His Majesty's Theatre. According to all account it is the work of a serious and conscientious musician, but that it lacks those qualities which impel the hearer to take the first opportunity of hearing it again and without which no opera or other composition can claim to be a success.

The South Hampstead Orchestra, one of the most serious in aim of the amateur orchestras in London, gave a most successful concert under the direction of Mrs. Julian Marshall, at the Queen's Hall on June 21st. The orchestra played with much spirit and the programme included Beethoven's "Corio-

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lan," Dvorak's rarely heard third symphony, the Prelude and Liebestod from "Tristan," and Goldmark's "Im Frühling." Fritz Kreisler was the solo violinist, and gave a masterly rendering of the Beethoven Concerto, and he also played three short pieces by Purcell, Conperin, and Tartini with wonderful charm.

The Handel-Mendelssohn Festival was held at the Crystal Palace at the end of June, the works given being "Elijah," the Hymn of Praise, "The Messiah," and a miscellaneous selection from Handel. The choir consisted of 3,000 voices, and the band numbered 500 players of whom about 270 were amateurs, but the London Symphony Orchestra was engaged to accompany the soloists and to strengthen the amateur element. Dr. Cowen conducted, and the principal vocalists were Madame Agnes Nicholls, Madame Clara Butt, Mr. Ben Davies, and Sir Charles Santley.

The Hon. Charles Parsons, the famous inventor of the turbine marine engine, has invented an apparatus called the "Auxelo," to be attached to the bridge of the violoncello, and it is claimed that the appliance greatly increases the power of the tone. Its virtues are to be demonstrated in public shortly. It is curious to note that all these modern improvements have one end in view, an increase in the volume of the tone, nothing being said about any gain in beauty.

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"THE CHILDREN'S CRUSADE."

THE preliminary summer rehearsals of the children's chorus for the two performances of "The Children's Crusade," which are to be given in February next under the auspices of the Mendelssohn Choir, were discontinued on June 30th, last. Dr. Vogt had invited a number of local music lovers to the final rehearsal before the summer holidays and those present were much impressed with the remarkable progress the young people had made in but ten rehearsals under the capable guidance of Mr. A. L. E. Davies, to whom Dr. Vogt had intrusted the work. Miss Ada J. F. Twohy, the accomplished pianist and pupil of Dr. Vogt, has been appointed assistant accompanist for the Mendelssohn Choir for the coming season, and her excellent work at the piano in Pierne's exacting composition has been of great assistance to Mr. Davies in the rehearsals. What surprised the visitors at the rehearsal of June 30th, was not only the intelligence of the children and their technical advancement, but also the beautifully even quality of tone, which demonstrated that with the children, as with the adults, the policy of careful selection has been insisted upon. Out of 750 candidates examined for admission to the chorus by Dr. Vogt and Messrs. Davies and Cringan, 250 were selected. From their showing up to this time it seems safe to prophesy splendid performances of Pierne's masterpiece at next year's Mendelssohn Choir concerts. It may be said in this connection that requests for information and accommodation to next year's concerts are already being received by the secretary from several of the largest cities in the United States, particularly from New York, Chicago, Boston and Buffalo.

TORONTO CONSERVATORY OF MUSIC.

THE Toronto Conservatory of Music will open again for instruction in all branches of the art on the first of September and indications are already pointing to a busy year. As this institution attained its majority in May, 1908, having been formally opened to the public on September 5th, 1887, the coming year will be the twenty-third of its existence, during which long period a high standard has been successfully maintained and new features of importance and interest added from time to time. During the past year there have been two notable events in connection with its development—the installation of a fine new concert organ and the foundation of a much needed Alumni Association composed of past and present graduates, and members of the Conservatory Faculty. The closing concert in June was enthusiastically attended and was an entirely artistic and dignified function in line with the most finished productions of the season. In addition to the present Faculty, several new members have been appointed to the staff, among whom are Mr. John Linden, 'cellist; Mr. Tattershall, organist and pianist; Mr. F. Arthur Oliver, choirmaster and organist; and Mrs. Genevieve Clark-Wilson, soprano, late of Chicago.

Mr. Linden has not been long in Toronto but has given many proofs of his sound musicianship and prowess on the 'cello, and such a decided acquisition to the somewhat limited ranks of first-class instrumentalists should receive generous encouragement to remain in a community which has constant need of his services. Mr. Linden is well known in England, having been solo 'cellist at leading concerts in London, also in various European cities. Mrs. Genevieve Clark-Wilson has also an interesting and highly creditable record as concert soprano throughout the United States with the great orchestras and at Choral Festivals. She will devote



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her talents chiefly to instruction in singing at the Conservatory but she may likely be heard frequently upon the concert platform. Mr. Tattersall, one of the most recent arrivals among English musicians, is at present organist of St. Thomas' Church, and is regarded as an original and brilliant performer both on the organ and piano. Mr. F. Arthur Oliver is well known in Toronto, having occupied the position of organist and choirmaster at several city churches with credit and distinction.

Among special features for the season of 1909-10 must be mentioned a series of lectures on the modern organ by Mr. T. J. Palmer, organist of St. Paul's Anglican Church. These lectures will deal, not only with the history of the instrument, the side usually taken up by lecturers and speakers on this subject, but also with all details of organ construction, tuning, and similar practical matters of vital importance both to students and to musicians at large. Altogether, the Conservatory offers very special attractions and opportunities for the coming year, in addition to the regular advantages of its well designed curriculum.

DR. TORRINGTON is passing his holidays at Cushing Island, Maine.

DR. ALBERT HAM is on a visit to England.

THE death is announced in Bavaria of August Wilhelmj, the well known singing master formerly of Toronto.

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street; in Montreal at the store of the Nordheimer Piano Company; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Toronto, by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

MR. DONALD C. MACGREGOR has gone to Kansas as soloist and musical director at the series of Chautauqua concerts at Lincoln Park. He will return on September 5.

MME. SEMBRICH, whose farewell American concert tour promises to be quite the most important event of the coming concert season, advises all aspirants to the operatic stage to study the old way of singing. She has little patience with "methods." "Whether you intend to sing Strauss, Wagner, Puccini or any of the modern composers," says the prima donna, "it makes no difference: the right way is the old way. Scales and trills, then the old cantalina—the real test of all good singing. These mastered, and the voice will resist the wear and tear of the most exacting music, which may do infinite harm to the powers of the novice, but cannot effect the practiced singer who recognizes her limitations."

A LETTER from Mme. Nordica's London manager says that on figuring up the profits of the two Nordica concerts given recently in London, it was found that Mme. Nordica had cleared £1,100, or \$5,500, which Col. Mapleson said was "as things go in London, altogether unprecedented, and no one but Mme. Patti has ever achieved such a fine financial result." The second concert, which partook of the nature of a farewell, was marked by the greatest enthusiasm. The stage was literally covered by floral offerings and at the close of the concert the audience recalled the great Prima Donna times without end.

MISS MARIE STRONG is pleasantly occupied in touring England and Ireland. Her return is timed for the opening of the musical season.

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THE PAST MUSICAL SEASON.

THE past musical season in Toronto was, in many respects, the most significant in the history of the city. In choral music, in which the city has for many years occupied a unique position, the record was broken as regards the number of concerts given and in the quality of the work presented. Counting the four concerts given by the Sheffield Choir, there were, altogether sixteen choral events at Massey Hall, including five by the Mendelssohn Choir, two by the National Chorus, two by the Schubert Choir, one by People's Choral Union, one by the Toronto Oratorio Society and one by the Toronto Festival Chorus. Of choral novelties presented during the season one might mention a portion of Elgar's "Dream of Gerontius," Elgar's "Caractacus," Hugo Wolf's "The Mad Fire Rider," portions of Bach's B Minor Mass, Hamish MacCunn's "Lord Ullin's Daughter," several of Schubert's more important choral works and a large number of unaccompanied choruses by standard and popular composers. Other works which found a place in the season's programmes were Handel's "Messiah," Mendelssohn's "Elijah," Gounod's "Redemption," Bridge's "Flag of England," portions of Wagner's "Meistersinger," Faning's "Liberty" and other more or less familiar compositions. In the concerts of some of our choral

societies prominence was given to orchestral works, the Mendelssohn Choir having associated with them the superb Thomas Orchestra, the National Chorus being assisted by the splendid New York Symphony Orchestra and the Schubert Choir by the popular Pittsburg Orchestra. The Toronto Oratorio Society and the Toronto Festival Chorus utilized local orchestral forces with admirable effect. The very liberal patronage extended to the concerts of the various choral societies and to the concerts of the Sheffield Choral Union constituted no slight tax upon the musical community financially, it being estimated that at least \$65,000 was spent by the local music lovers in the support of this form of musical effort.

One of the outstanding features of the season's achievements was the remarkable development of the Toronto Symphony Orchestra under the baton of Mr. Welsman. The two regular concerts given by this rapidly improving body of players proved that the orchestra was, at last, being regarded as a serious and necessary factor in our local musical equipment. In their performance of so exacting a standard work as Beethoven's Fifth Symphony, and in their splendid work in the accompaniments to Tchaikovsky's Violin Concerto their playing marked a new record in local orchestral achievement. An experiment was made by the management of the orchestra in concerts at popular prices, the results being all that could have been desired, the entire seating capacity of the large hall being

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The Toronto String Quartette gave a series of three chamber music concerts to good audiences, and supplemented their series by an additional concert which also attracted a large number of lovers of this form of art.

The season was rich in concerts by visiting artists, although, in Toronto, as elsewhere, the patronage extended most of the recitals by eminent soloists was not always encouraging. With the growing interest here and elsewhere in orchestral, operatic and choral concerts the popular recital of some years ago appears to be losing its hold on the musical community to some extent. Amongst the soloists of prominence who appeared in Toronto during the season might be named Paderewski, Sauer, Bloomfield-Zeissler, Augusta Cottlow, Mischa Elman, Marie Hall, Emma Eames, Gogorza, Mrs. Rider-Kelsey, Claude Cunningham, Margaret Keyes, Jomelli, George Hamlin, Frank Croxton and others.

Mention should also be made of the visit of the Russian Symphony Orchestra and an appearance of an orchestra from Dresden, Germany, during the season. There were the usual pupil's recitals, organ recitals and other local events without number, in which, generally speaking, there was shown a consistent advance in quality of performance and a corresponding increase in public interest regarding these purely local happenings.

Busy as was the past season, indications already

point to a much more comprehensive and aggressive campaign in the interests of music next year. Our Symphony Orchestra has announced a series of six regular concerts, the Chamber Music Quartette announce four, the newly organized Brahms Trio have arranged for six subscription events, and our various choral societies have already made plans which bid fair to surpass all former seasons in interest and brilliancy.

FLORESTAN.

ELMIRA NOTES.

ELMIRA, July 13th, 1909.

THE Musical Society's Band, under the direction of Mr. W. Philp, went to Drayton on the morning of the 12th of July and took part in the great Orange demonstration held in that town. There were in procession some three thousand gaily bedecked Orangemen and several King Williams on their prancing steeds. The days proceedings were wound up by a grand vocal and instrumental concert given by the Musical Society's Band under the direction of Mr. W. Philp, bandmaster.

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SOMETHING ABOUT BIOGRAPHERS AND A CURIOUS VIRTUOSO

BY OLGA RACSTER.

WHAT a fortunate thing it is that no generation ever seems to have realized its ignorance. If it had it would have become so ashamed that it would have left no record of itself. It would have marched off to the sheltering cover of the bushes of oblivion, and then—what would have become of that truthful mortal—the BIOGRAPHER. Like dusky Othello, his occupation would have been “gone!” and he would have wandered about the world unknown. Luckily, however, no generation has ever yet measured its shortcomings to the extent of eluding the critical eye of this diligent class of writer. And, again, luckily, their devotion to their subject is as faithful as that of Corin to her departed lover. Century after century the biographer preserves, accumulates, cherishes, with extraordinary tenacity, devoting his pen to the incessant building of memorials. Where would the Biographical Dictionary find its good if he did not supply it? What would become of the invaluable army of books of reference without his generalship? Immortal creature, from the Bible upwards—aye! and before—you have never ceased to record on clay, on stone, on papyrus, on china, coins, parchment, paper—anything you could lay hands on—the doings of your fellows.

Well—whatever others may say about you, I for one cherish a very soft place for you in my heart. From the point of view of one who takes a keen interest in music and the history of musical instruments, I say heartily “thank heaven, for your industry. It may partake perhaps too freely, at times, of the dry-as-dust historian, but, what matters the style, when the facts are so precious.

Each time I go on a literary exploration voyage into the past, and find a phrase, or name, or picture that throws a ray of fresh light upon my subject, I long to shake the shake of the departed biographer

by the hand. More particularly do I feel this impulse when I am confronted by some grand old illuminated tome, from which hundreds of years cannot efface the industry, or the personality of the writer. Here is the little smudge he made with the sleeve of his monkish garb, here is the slip of the pen he made as he suddenly heard the voice of the thrush carolling outside the window of his cell, and here is the guileless little figure of yourself introduced in this initial letter, as a rest from your gorey depictions of the Apocalypse. Poor monk! I wonder why you threw aside the world for this?

A few weeks ago I was poking about in a desultory fashion among the MSS. in the British Museum, when I came across one of these commentaries, on the Apocalypse in which I found a picture of one of the most uncommon virtuosos I have ever beheld. I feel that he ought to be allowed a place in the history of musical instruments played with a bow, for, notwithstanding the fact that it is no part of his scheme to “saw the catgut with the horses tail,” yet he has found an excellent substitute in his finger. The MSS. (add 11,695) from which this figure is taken, was executed in the monastery of Silos in the diocese of Burgos (Old Castile). The British Museum authorities date it 1109, but as it is also stated to have been started in the time of Bishop Fortunatus (who flourished in the ninth century) and not completed until twenty years later, it is not amiss to surmise that the early part of the MSS was executed at a date a good deal anterior to the beginning of the twelfth century. The varied types of stringed instruments and players to be found in its pages, and the inequality of execution displayed in these, point to the same conclusion, and also that it was the work of several artists scattered over a considerable period of time. The figure under discussion, of which we give an example above, appears in the earlier part of the volume, and, either represents a contemporary fashion, or,—as I am more inclined to



believe—it was an attempt on the part of the artist to recall a custom of former times, possibly before the invention of the bow! There is no sign of any plectra on the finger, and the artist seems to have taken pains to delineate the digit clearly, as though accentuating the fact that it acts as a bow. Again, I may mention that the figure is not a solitary example, but is one of ten similar figures all playing with a finger in the same manner, and also, that a few pages farther on in the MSS. there is a figure playing a similar instrument but plucking it in true guitar position. Altogether he appears to be a *bona fide* sort of person honestly devoting his finger to the cause of music. Shall we admit him into the ranks of fiddle players? Certainly his *coiffeur* answers all the required length and bushiness necessary to our modern virtuosi, so—why not?

MUSIC IN OSHAWA.

OSHAWA, July 24, 1909.

ONE of the most enjoyable concerts held in Oshawa for years past was given in the Simcoe St. Methodist Church on Monday evening, July 19th, when the celebrated tenor, Leon Rice, of Houston, Texas, delighted an enthusiastic audience. Assistance was also given by the Ladies' Quartette, Ladies' Trio, Mr. Pate, violinist, and Mr. Bateman, cornetist. The feature of the evening was undoubtedly the singing of Leon Rice. Of rare temperament he has dramatic ability of exceptional order and his rich tenor voice of remarkable clearness and quality is capable of expressing every

modulation and shade of feeling. From his first number, "A Song of Flowers," Lane, to the conclusion, Leon Rice established himself a favorite with his audience, and was recalled at every appearance. The Reichardt number, "When the Roses Bloom," and Tipton's "Song of a Sailor," were given in a manner that left nothing to be desired. Another popular group was "The Monotone," Cornelius, and "Down the Vale," Moir. By request Leon Rice sang "The Holy City," Adams, which gave every opportunity for the exercise of his wonderful dramatic gift, proving himself an artist of the first rank. The concluding group, "Bloom is on the Rye," Bishop, and "He's Such a Little Trouble," Speaks, was a fitting ending to a difficult and exacting programme, the audience, however, demanding a double encore.

"The Lost Chord, by the Ladies Quartette and "Nearer My God to Thee," by the Ladies Trio, were thoroughly enjoyed as was also the violin solo by Mr. Pate.

Oshawa's brilliant young soloist, Dorothy Heavens, continues to draw large audiences at every appearance. Her work as a soloist is artistic in the extreme. She recently filled engagements in the Medcalf St. Methodist Church and at Methodist Church, Columbus, when those who heard her were delighted as was attested by the hearty applause accorded her every number. R. N. J.

WATERLOO NOTES.

WATERLOO, July, 1909.

DOMINION DAY in this town was celebrated in right royal manner. The Musical Society had prepared a great array of sports and attractions. At nine o'clock a.m., the Waterloo Band met the Singing Societies from Toronto, Hamilton and Berlin, and escorted them to the Harmonic Hall where they were entertained. At one-thirty the newly organized Cadet Corps to the number of three hundred and fifty, and the scholars of the public schools to the number of one thousand, met at the South End Park where they were formed up and headed by the Band, marched to the West-side Park. A splendid afternoon's programme was run off under the direction of Mr. Julius Roos., Mr. Playford, headmaster of the schools, and Captain Cunningham. The Flag Drill by two hundred and fifty girls, and the Battalion and Company Drill of the School Cadets were the main attractions of the day. In the evening a grand Band Concert was given by the Musical Society's Band, concluding with a grand display of fireworks. The attendance at the afternoon and evening in the Park was estimated at seven thousand.

The Bell Piano & Organ Company have nothing special to report. A good general demand is their experience. Things are active at the Guelph factory. Preparations are going on for the usual annual show at the Canadian Exhibition, and Manager George P. Sharkey says:—"We have nothing to complain of."

THE ROMANCE OF QUEEN ELIZABETH'S VIOLIN.

BY OLGA RACSTER.

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ELIZABETH with a trepidation still unassuaged peered out into the surrounding darkness, which, ominously blackened the air and water. She shivered slightly.

"But the man," she said with an angry ring in her voice, "the man must be found, for he alone can tell of the villains who committed this foul deed! Find the man good Curtis, and bring him to me here. Now haste thee!"

Captain Curtis—sensible man—did not go on the Queen's behest, without a mild attempt to annihilate her whim with the batteries of common-sense. As it was, her stubborn determination to find the missing man resulted in a fruitless search that delayed the royal barge until the storm was well upon them before they reached the palace. Great drops of rain, like pearls, hurled from heaven, splashed into the river, and a tempestuous current of air sprang up, and ruffled the surface of the water so that it danced wickedly against the sides of the royal barge. Between the deafening thunder and vivid flashes of lightning, Captain Curtis's voice could be heard shouting orders, and, in the midst of the turmoil Elizabeth and Alençon, a pale woman, and an angry man, clasping a voiceless violin, faced each other—silent.

Soon specks of light began to pierce the gloomy darkness. Shortly after, the Palace of Greenwich loomed out upon the water's edge like some gigantic monster out of a fairy-tale.

"Who goes there?"—cried a challenging voice.

"Her Majesty the Queen!" was the reply. Then the barge came to a standstill in front of the royal landing-stage.

CHAPTER XIII.

A REAL sorrow, like the sap in a tree, is wrapped away from prying eyes. We may, like a fir-tree, live in a forest. No matter, not one of the trees near us can solace us with touch or look. In our griefs, as in our pleasures, we are alone; a truism that must have forced itself upon Elizabeth, the day following the attempt on Alençon's life. The gilding of her dream, had been obliterated in the most unforeseen way. Her lover had parted from her angrily, and announced his intention of journeying to Flanders without delay. He himself had suddenly joined forces with the opposing party. And she! There was no one she could appeal to in her dilemma—since Alençon had gone into the enemy's camp. The disappointment was bitter, and doubly galling, when she thought of the disparity of years that existed between herself and her youthful lover. There are moments when the stream of life flows so discordantly, that we become powerless to stem its sunless flow. Then our troubled thoughts heap themselves—frowning—one upon the other. So Elizabeth, when she mentally compared her age with Alençon's, instantly

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deduced that her lover, once gone, would choose someone whose charms were not *passé* like hers, and that he would never return to her. Never return! What a sting lay in the thought! Even Elizabeth, who was looked upon as a heartless flirt, winced a little, for if the truth had been known, as it most certainly was not—Alençon had introduced a harmonious completeness into her life, that helped many of her imperfections to fall away. She had come more near to a realization of the completeness of love in his presence, than in the companionship of any of her other suitors. Possibly to herself—this woman of will and fancy—owned the truth. To her ministers, she remained an enigma.

In the morning—after the attempt on Alençon's life—came Lord Burghley, and to him the Queen spoke of Alençon's departure on the morrow. She requested that the Earl of Leicester, Lord Hudson, Lord Charles Howard, Lord Thomas Hood and Lord Windsor together with three hundred men, should accompany the French Prince to Flanders. The great man listened quietly to her instructions and said little, but worlds of satisfaction peeped from his eyes.

"I congratulate your Majesty," was all he vouchsafed.

"Congratulate me, forsooth! Why my Lord?" asked the Queen, arching her delicate eyebrows.

"For the happy turn affairs have taken"—he said. And he hastily left his Sovereign's presence.

It was not long before the members of the court

were whispering or babbling this latest news of Alençon's doings. Naturally, criticisms on the matter were freely handed from one to the other. Each time the Queen appeared among them, she was compelled to face their covert scrutiny of herself, for which she was in no mood. Elizabeth secretly invoked the devil to take away the "grinn-

to watch the Prince's safety on his way to the coast, and to render him all allegiance!"

"As to a king?" queried Leicester.

"As to a king!" reiterated Elizabeth catching the phrase with a certain amount of relish.

Then the Queen continued on her way. At the door of her music room she paused a second to hear



LORD BURGHEY

(By permission of Emery Walker, London, Eng.)

ing fools," and her attitude towards them was none of the sweetest. Late in the afternoon, as she was passing through a passage leading to her music room, My Lord of Leicester in handsome blue and gold waylaid her. His heart within beat with a certain amount of triumph, but his outward appearance was humble and pleasing. He knelt on one knee before the Queen and bending gracefully over her hand expressed his gratitude for her renewed trust in him, vowing to perform the task she had imposed upon him with loyal affection.

"Dudley," she said kindly, "I rely upon thee

Alençon gaily singing a little triolet to his violin's accompaniment.

"Thou art merry, my Lord!" she said, entering the room and interrupting his song.

"*Pardieu!* Madame, a soldier, and a king must be sprightly in the midst of care."

"A king," said Elizabeth, fastening on the significant word. "King of what, My Lord?"

"King of France, Madame!"

"Me thought thou did'st aspire to be King of England," she replied with asperity. "Forsooth, it seemeth that I have misconstrued thine actions!"

"It seemeth that England needs no king," Alençon said with an angry bitterness in his voice.

Instead of answering, the Queen turned aside, touching an enigmatic little minor chord, on her virginal, and then took the delicate posy of *La France* roses, Alençon's daily gift.

"Thou art angry?" she queried, looking at him over the heads of the flowers she was smelling!"

No reply.

Alençon stood with his back towards her, his arms crossed upon his breast staring sulkily out of the window. She too was half angry, so she sat down in the great oak chair, and kept silent also. A few paces from Elizabeth stood a small oak table, and upon the table lay Alençon's violin of "quaint design and carving." The reflected lights on its polished surface, showed up the grain of the wood to perfection, and shone into the green eyes of the dragon's head, while now and again, a soft breeze from the garden stirred the strings into a murmuring whisper. The graceful thing had always appealed to Elizabeth's sense of the beautiful. Now as her eyes rested upon it, a new thought seemed to suggest itself to her. Alençon's violin! She would make him leave it with her. She liked the pretty thing. So she broke the silence by asking the sulky Prince to play to her. He responded with the best grace his humour would permit, and Elizabeth thanked him for the little jig he proffered.

"Beshrew me, Monsieur, if it is not the prettiest instrument I have yet seen, and played skilfully. We have naught like it in England. Thou had'st best give it to me—as a pledge of thy return."

The first part of Elizabeth's speech, made little impression upon Alençon, but the moment she mentioned a "pledge," he flung down the violin and sprang to his feet ejaculating: "A pledge! a pledge! *Mon dieu*, Madame! What will you next? Why should I give a pledge where none is vouchsafed to me. *Pardieu!* why should François Valois, a Prince of the House of France, be called upon to give *parole* when the Queen herself concedes none!"

"Tut, tut," interrupted the Queen imperiously. But the Prince would not be hindered. He rushed on tumultuously.

"It doth seem that the Queen may exact all the assurances her wayward fancy may suggest, heedless of aught save the accomplishment of her stubborn will. She may dig deep into the hearts of men, insisting that they shall give, give—give. Yet—*sacre tounerre* naught doth she grant in return!"

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"How doth thou dare speak thus?" cried the Queen hotly.

"Dare! dare," — rebelliously — "The very thought that I have dared so much for such a coquette as thou—a heartless flirt—is sufficient to make me dare to good purpose now I have my senses. *Mon Dieu!* what a fool was I—knowing thy treatment of others to trust in thy apparent love for me—I came here to satisfy thy vanity, and now thou can'st not let me go in peace, but needs must ask me to return and be thy plaything. Bah! Madame, I refuse, I refuse!"

The Queen had risen from her chair. Her face had become gradually resolute as Alençon's vehemence carried him more and more away. She was so little accustomed to be addressed in such bold words that the feeling of the moment influenced her capricious spirit powerfully. All in a moment she resolved what to do.

Quiet and calm, she advanced towards her angry lover, and held out her hand to him.

"What thou say'st is false," she said almost kindly. "But, come give me your hand."

Alençon obeyed her half reluctantly. She took it and looked gravely into his angry eyes. "Come!" she said, "come, François Valois Duke d'Alençon. Come and learn how the Queen of England bestows her favours."

Without further speech they left the music room hand in hand and passed down the narrow corridor, through the anti-chamber, reserved for the Queen's attendant gentleman-in-waiting. Gathering state and dignity as she went, Elizabeth pursued her way until she at length entered the great banqueting hall where the company had already assembled.

CHAPTER XIV.

THE scene that greeted Elizabeth and Alençon's entry was sumptuous. The Queen had caused this banqueting house to be specially erected for the better entertainment of her French guests, and it had grown into a veritable enchanted palace. A profusion of glass lustres illuminated and sparkled in every part of the room. Pendants of fruit hung from the star-spangled ceiling, flowers festooned the walls and the Royal Arms of France and England peeped out from between the garlands of blossoms.

Here it was that Elizabeth had given her numerous splendid banquets to the French ambassadors. Scenes of surpassing grandeur in which she had appeared among them rather as a heroine of romance, than a Queen, noted for a political caution that was the admiration of every statesman in Europe.

As she led Alençon through the glowing assemblage, the romantic element still predominated, for the continued opposition to her marriage with Alençon, still dimmed her sound discretion.

She seated herself in the chair of state at the farthest end of the room. Alençon stood behind her, his arms again crossed upon his breast, one hand twitching his beard. His face looked sar-

casm; incredulity. His eyes sparkled anger. The Queen ignored him. No sooner was she seated than people approached her. Her imposing Secretary of State, My Lord of Burghley, in handsome red velvet, his cloak lined with pale blue satin, and wearing the order of the garter, knelt before her and kissed her hand. Following him closely came My Lord of Leicester in his blue and gold, and by his side My Lord of Essex, resplendent in grey doublet and hose slashed with silver; in point of looks—a trio hard to beat.

Elizabeth—always impressed with good looks—regarded them with pleasure as they approached and immediately drew upon her store of coquettish wiles. She gathered them round her. She flirted with impassioned Essex, tapped and joked with debonnaire Leicester, and even rallied solid Burghley. It was an evening of surprises for those who sued her favour, and they hardly knew what to make of her altered attitude towards them. Even those of the anti-matrimonial cabal began to think that the Queen had at last recovered her common sense. Little did they dream that her merry ways, her affable smiles, were pivots intended to steer her out of a dilemma. Yes! the method was excellent, because none doubted the honesty of her good nature. So the festive hours passed more quickly than usual, ruled by such a genial goddess. When Elizabeth rose to depart, the cries of "Long live the Queen!" had never sounded more hearty. She on her side received her subjects' acclamations with every sign of satisfaction and warmth, and amidst the tumultuous excitement of greetings when all eyes were upon her she chose the opportunity to draw Alençon beside her. Then came the climax of her evening's plotting. She took a ring from off her finger, placed it on Alençon's finger and—with scarcely any show of allowable hesitation—kissed the French "Monsieur" before the whole assemblage!

This veritable *coup d'état* brought a dead silence over the room. The court was amazed, indeed dumbfounded at the brazen determination of their Liege Lady. Clearly she wished them to look upon the Prince as her betrothed husband. The various factions for and against, were equally astounded, for notwithstanding the fact that the drawing up of the necessary marriage documents, and the paper ordering the rites of the nuptials, had already taken place, none of her people looked upon these preparations as binding. The public gift of a ring and the open unblushing embrace had, however, in an instant altered the whole aspect of the affair. Some imagined Elizabeth to be the most enamoured of women. Others set her down as a heartless coquette. Some rejoiced, many

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grieved, while there were still others who simply wondered.

Leicester, Hatton, and her other ministers were not amongst those who cogitated or leaned either way. They took definite action, in laying plans that should frustrate their Sovereign's intentions. As a preliminary step they immediately communicated with the Queen's ladies-in-waiting. These trusty yeomen of her Majesty's person, who had long since learnt that it was well for them to "run with the hare and hunt with the hound," lent willing aid. According to their instructions, they set up a perfect pandemonium of weeping and wailing the instant their royal mistress appeared among them. They threw themselves at her feet. They implored her not to take the fatal step. They drew vivid pictures of her sister's misery in her union with Philip of Spain. They asked her how she—a Protestant Queen—could allow herself to vow obedience to a Catholic Prince. They entreated and coerced without ceasing, and to make the general agitation of the moment more poignant, the tones of Alençon's violin "of quaint design and carving," floated in through the open window, speaking for him. It was a wild pleading, as unconventional in its manner as had been Alençon's wooing. Even Elizabeth, with all her redundant knowledge in the art of feigning was nonplussed. These tears of her ladies and their lamentations created a species of alarm, that frustrated every pretext that occurred to her. The prevailing spirits were too powerful for her. Try all she could, the earnest prayers of her ladies were irresistible. As might be expected after such a disturbance, Elizabeth, no longer in her first youth, passed a sleepless night. In the morning she sent for Alençon, who, to his surprise, found her pale and tearful. She petulantly turned away from his gallant greetings and with ill-suppressed emotion poured forth the torrent of her pent-up woes. She told him that her cruel ministers had pestered her to put an end to any thought of marriage between them. It would be impossible for her from a political point of view to unite herself with a Catholic Prince. Ah! She must be a martyr on the sacrificial altar of her country's wishes! She told him how completely her subjects were against the match. She told him of her conflict between love and duty, with the tears streaming down her cheeks. She wildly reiterated her undiminished regard—nay—affection for him. She dwelt on her agonizing determination to sacrifice her own happiness for the welfare of her people, and finally she ended like a distressed child in the peevish complaint that: "Two more nights such as the last will bring me to my grave."

Hatton, who was careful to be present during part of the interview, strengthened the Queen's impulsive speech with strong arguments against the marriage, stating that if it took place it would mean the ruin of the Church and state.

Then Alençon gave vent to his anger in one wild outburst. He heaped passionate reproaches on the

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Queen, drew the ring she had given him the previous evening from his finger and flung it from him.—That afternoon he rode to Sandwich where he intended taking ship to France. With him were Simiers and a number of English lords—including My Lord of Leicester—who formed a guard of honour.

CHAPTER XV.

ALENCON did not forget, in the haste of his departure from Greenwich, to take his violin. That beautiful instrument of "quaint design and carving," sped away with the French Prince. How strange are the chances of fate! The exquisite thing that had participated so prominently in the royal wooing now followed in the wake of the principal actor in the romance, redolent of *billets doux* and love, but, a fallen idol. The length of its requirements had been measured. It was no

longer necessary to its owner, whose thoughts were elsewhere.

"Did'st thou leave no pledge of thy return," asked Simiers of Alençon, as a bend in the road brought them within sight of the streak of sunlit sea.

"Bah!" I give no pledges to heartless coquettes," Alençon replied, digging his spurs so savagely into his horse's flanks that the good beast reared.

"Foolish Prince to set any value on a woman's whims," smiled Simiers sardonically. *Pardieu!* her words, her tears, her pleadings, are not worth that," snapping his fingers. "Look you, Monsieur le Duc, the agitated bundle of foolishness we leave behind us, is the figure head of a fat kingdom, and therefore excellent to possess. Ahem! Give her the cold shoulder and she will cling to thee as tightly as ivy round the oak." He laughed at his own cleverness, but Alençon, frowned at him.

"Friend," he said, "I am in no mood for thy jesting. Thou had'st best take thy advisings where they are needed," at which Simiers, with an ill-suppressed shrug, reined in his horse and dropped behind his irate master. In his heart this accomplished but unscrupulous courtier scorned his master for his faint-hearted bearing. He inwardly smirked to himself at the complacent thought that he could have managed matters far more propitiously had he been the Prince. "*Sacre tonnerre!*" he muttered, "why did he not leave her that fiddle? *Mon Dieu!* it would have tickled the romantic old fool's vanity.

After this, Monsieur Simiers fell to cogitating on the subject, and it was not long before a mischievous—one might say an evil—twinkle gleamed in the corner of each eye.

When the cavalcade halted to board the waiting ships at Sandwich, Simiers dallied on shore after many others. My Lord of Leicester, sprinkling the flame of his jealousy with a cool watchfulness, quickly noted this, and also retarded his embarkation. Every movement of this henchman of his hated rival was of import to Leicester always, so he watched Simiers ride up to one of the guard, with a keen sense of a plot. The sprightly little Frenchman did not detain the man in a lengthy conversation, but, before he parted with him he stealthily handed him some object enveloped in a rich covering. My Lord of Leicester could distinguish the clink of gold pieces rattled together, and he also distinctly saw the same man place the mysterious bundle under his cloak. Then the Queen's handsome Master of the Horse, made a keen mental note of the man's appearance for future reference, and pressed forward to bid adieu to the French Prince, with the warmest signs of affectionate regard.

Thus, amid gracious farewells the rival aspirants to the hand of the Queen of England, parted. Half the English escort accompanied Alençon to the French shores; and half—with My Lord of Leicester—journeyed back to Greenwich to report the safe departure of "Monsieur." There was a peace; an air of satisfaction about the returning

cavalcade, that seemed to suggest the safe accomplishment of an onerous task. Elizabeth's former favourites began to congratulate themselves heartily upon the departure of "that dangerous Frenchman." The Lord be praised that he was no longer upon English soil! He had been the cause of unceasing annoyance to them all, and most of them hoped—and even presumed to decide there and then—that "Monsieur's" supremacy over the Queen, was at an end.

My Lord of Leicester had his own private opinion about the Queen and Alençon; an opinion he did not divulge. He rode apart, a haughty, handsome figure with ambition written in every line of his rich clothes and bearing. His eyes roamed here and there ceaselessly over the returning escort, and a shrewd observer might have noticed that he closely watched one of the guard who carried something beneath his cloak. This man, in his turn, kept an alert look out on his fellows. When they halted he was subjected to a good deal of chaff as to the contents of the bundle which he placed with so much circumspection at his side.

"It's a pig, I'll dare swear," said one.

"It's a bauble for his sweetheart," said another.

And so on, with many a coarse suggestion thrown in. But the man answered them so good temperedly, that the edge of their curiosity was soon blunted.

At Rochester, where the party rested for a day, My Lord of Leicester graciously presented the men with a barrel of wine. They dipped into the gift with all the zest that an unexpected pleasure arouses. The mighty sons of Mars emptied their glasses with song and story; fully intending to drink the barrel dry. Yet, strange to say, the precious cups of liquid had scarcely gone their second round, when sleep began to overpower the drinkers. Whether the remarkably good vintage had a subtle power that quickly influenced their coarse stomachs, or whether the heat of the day connived with the precious liquid at intoxicating the men more rapidly than at other times, it is impossible to affirm. All that is known is that they—slept, and that among those who came out of the tavern and flung themselves down with a great yawn was—the man with the curious bundle.

He chose an excessively quiet corner. The wings of the timbered house jutted out on either side of him, and there could be no passers-by because there was no thoroughfare that way. Curiously enough, however, the fact of his finding such a secluded retreat seemed to attract others in his direction. He had not slept long before the shadow of a man cast itself on the ground before him. The newcomer was a tall handsome haughty creature with a quick glance, and elegant bearing. The moment he saw the man lying asleep with his curious bundle beside him his attention seemed rivetted upon him. Apparently his interest was more than that of a mere passer-by for he looked shiftily round him before he tiptoed to the sleeper's side. He subjected him first to a close scrutiny, then his white patrician hands took the bundle

from the ground. He pulled aside the handsome coverings and disclosed to view not a jewelled casket or a wealth of gems but—a simple violin rich in “quaint design and carving.” A silent ejaculation parted the lips of the inquisitive stranger. A cynical smile followed, as he looked derisively at the polished surface of the instrument which had been as a father confessor to the loves of Alençon and Elizabeth. Its rounded corners and pulled out curves never looked more graceful, while the green eyes of the dragon shone almost with life.

The white hands turned the handsome instrument about curiously until another stealthy look permitted the same white hands to attach a small white parchment packet to the dragon's head. It looked like an innocent little love letter or set of verses, yet, why did the dragon's green eyes seem to flash fire? The stranger himself, was too engrossed to observe this, for no sooner was the packet attached than the sleeper began to stir, so, the violin, like a banished hope, had to be quickly muffled away again in its rich coverings.

* * * * *

Alençon's returning escort not only spent the day, but, also slept the night at Rochester, all, except two among them who—suffering from ennui of the town or of their comrades—seemed too restless to stay. As soon as it was dark, a stray dog flew snarling out of the path of a man on horseback, who carried something under his arm, and rode out of the town northwards. Twenty minutes later, the same unfortunate cur, was nearly run over by a haughty stranger, whose white hand held his reins firmly, and, who followed closely on the heels of the first man. Both the riders were well horsed, and both took a pace that foretold a stiff journey. Curiously enough, although both men took the same direction, they made no attempt to join company along the lonely road. As a matter of fact it was evident that the first horseman had no idea that he was followed, so the thought of joining forces could not suggest itself to him. With the man behind, however, it was different; had he chosen he could have easily overtaken the man ahead of him, yet he made no attempt. He was content, and even careful, to keep the leading horseman within sight without being observed himself.

CHAPTER XVI.

ALENÇON'S departure left a species of blank in Elizabeth's surroundings, which even her energies could not entirely obliterate. No one knew how love had played a real part in her life lately. It was something that had come into her soured capricious consciousness, and surpassed her stale and calculating considerations. Could it be that the beautiful solemnity of love had for once touched Elizabeth? Ah me! Well, if it had been so, the fates in any case ordained, that the good food should be denied her. Had the revelation of a true unsullied feeling been allowed full play, who knows but what Elizabeth might have grown softer, in

the memory of years that had brought their sweetness? Amid the flickering lights of superficiality that surrounded her, the memory might have stayed her hand in many a cruel deed. As it was, the strange streak of tenderness lurking within her impenetrable exterior, had been for once illuminated with the touch of passion. But thence forward it was doomed to utter darkness.

(To be continued)



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A large proportion of the leading members of the trade are at present out of town, but most of them will be here in the second or third week of August.

All the music houses in Toronto are making great preparations for the Dominion Exhibition, and the show of musical instruments, excellent as it has always been, will this year be on a more pretentious scale, and more imposing than ever before.

Among the callers at the Bell piano warerooms last week were: Mr. Mr. Chas. Devine, of the Farrand Company, Detroit; Mr. W. J. Keeley, secretary of the Autopiano Co., New York; Mr. Kenneth W. Curtis, Columbus Piano Company, Columbus, Ohio; Mr. Jas. Garfield Hall, of the Cote Company, Fall River, Mass.

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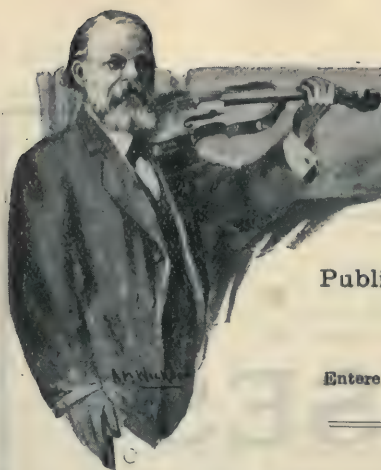
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THE VIOLIN

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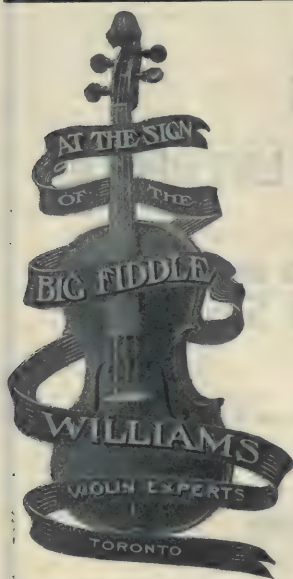
ITALIAN VIOLINS.

BY REV. A. WILLAN.

THE Cremona school of violin making, founded about the middle of the 16th century by Andreas Amati, was rendered famous by the names of those illustrious makers whose instruments have been universally acknowledged to be, both in point of tone and artistic excellence, superior to those of all subsequent makers. The work of this celebrated school extended over a period of about 250 years, and was brought to a close with Laurentius Storioni in 1799; for, although violins were made in Italy after that date, this was the last of the old makers who shewed any marked degree of originality. It is also remarkable that the merits of the Cremona violins was not generally recognized in England till that celebrated school had completed its work, and Mr. Hart gives the year 1801 or thereabouts, as the time when the tide of Italian violins had fairly set in towards France and England.

There is no direct evidence as to the name of the master from whom Andreas Amati learned the art of violin making, but Mr. Hart is of opinion that the only maker to whose style his instruments can be said to bear any resemblance, is Gasparo da Salo; and that it is possible that the great Breccian maker may have instructed him in the art. A departure was, however, soon made by the early Cremona makers from the Brescian methods, and the violins of Antonio and Girolamo, sons of Andreas Amati, laid the foundation of that style which was brought to such a high degree of perfection by Nicholas Amati.

The violins of the early Cremona school have always been admired for the beautiful quality of their tone, which, generally speaking, is sweet and liquid without much power. The instruments, however, of Nicholas Amati, and especially those of the "grand" pattern, shew that this distinguished master endeavoured, and with considerable success, to combine the above qualities with a more powerful



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tone; and so highly were the violins of this maker esteemed in England, that the superior merits of Stradivarius were only recognized by slow degrees; and for many years the possessor of a genuine Amati was looked upon with as much envy as we now regard the possessor of a veritable Strad.

There is direct evidence that Stradivarius was a pupil of Nicholas Amati, but independent of any definite testimony, the works of this immortal maker give conclusive proof that the influence of his instructor extended throughout the whole of his career, and his finest instruments may be clearly traced back for their origin to the grand Amati. The earlier works of Stradivarius are, however, in accordance with the ordinary sized instruments of Amati, and Mr. Hart remarks that the arching is identical, the corners are treated similarly, the

scroll, which departs from the feminine Amati type, and becomes striking and independent. Mr. Hart remarks that where Nicholas Amati failed Stradivarius conquered; and particularly is this victory to be seen in the scrolls of his instruments during the first period, which are masterpieces in themselves. How bold is the conception, and how delicate the workmanship!

Illustrations are here given of a very beautiful and perfect Stradivarius violin which bears the original label dated 1686. The general outline of this instrument is somewhat less rounded than that of the Amati. The arching of the back and belly is intermediate between that of the Amati model and the flatter construction of the later period. The sound holes, which are very beautiful and perfect in proportion, are a distinct departure from



sound hole is quite Amati-like in form, and the scroll a thorough imitation of Amati, and presenting a singular contrast to the vigorous individuality which he displayed a few years later. It was about 1686 when he began to make his originality felt, making use, as Mr. Hart says, of the more commendable points of former years, and adding others of great beauty and utility.

One of the details in which Stradivarius began at this time to shew his marked superiority was in the

the style of Amati, and foreshadow those of the later period. It will be noticed also that the corners differ from those of Amati, and although the same in style, are less extended, and rather more drooping. The scroll is a masterpiece of grace and beauty, and as the edges are not worn with use, as is often the case with the Italian violins, the curvature remains in all its original beauty. It is only on a few of the violins of Stradivarius where the scrolls are to be found in their original condition, and when

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Erville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p^{ate}."



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once seen, carry conviction as to their superiority to those of all other makers. The back of this violin is in one piece, and the wood is finely marked. The varnish is golden amber in colour, and possesses the softness and transparency of the best Italian varnish. The general condition of this violin is very perfect, and it possesses that fresh and new appearance which is so attractive to the connoisseur. The tone is of a beautiful quality, and though lacking the breadth and power of tone of the larger and later instruments, has proved itself sufficiently powerful for moderate sized concert halls.

This violin was formerly in the collection of Count Castellbarco of Milan, and was brought over to England by the late Signor Piatti, the celebrated cello player in the Joachim Quartet. It is referred to in Davidson's History of the Violin, as being in the possession of an amateur in Scotland; and having been for some years in the possession of the writer, has again lately changed hands.

The present value of Stradivarius violins of this period may be gathered from the fact that a very similar instrument, two years later in date, and known as "Le Mercure" Strad, was lately sold by auction at Messrs. Puttick & Simpsons, London, for £925.

All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

New Cremona Violins SEIFERT & GROSSMAN

LIEGE, February 28th, 1907.

The two violins of Messrs. Seifert and Grossman of Berlin which I have just played are marvels of the luthier's art in point of workmanship as sonority, and tone. I fully was playing on a various and Guar-best period.



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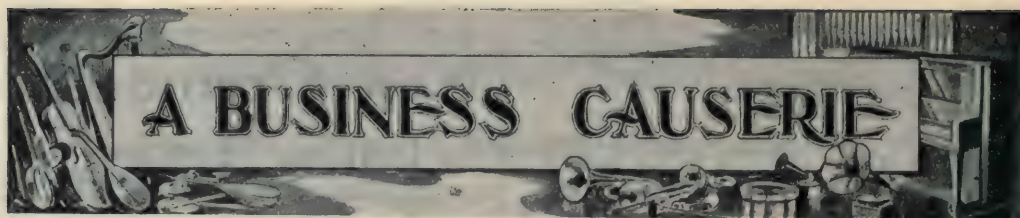
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TORONTO, July 26, 1909.

For the present month the music trade generally has been good; quiet it of course is, in a sense, but by no means so quiet as is usual at midsummer.

Considering how many families are out of town, the city trade has been unusually well maintained, and it has been also a good class of trade.

As dealers all over the country are laying in large stocks of goods—and especially pianos—the different factories have been kept going well, and the outlook for a good fall trade is exceptionally encouraging.

Collections are, with scarcely any exception, spoken of as "very fair."

In all our leading houses a proportion of the staff is making holiday, so that those on duty are kept humming.

The one o'clock closing on Saturdays, during the summer months, is admittedly working satisfactorily both to employers and to employees.

The Heintzman Company report business as much above the average for July. Manager Charles T. Bender says that last week the wholesale trade with his firm was remarkably active. The local or city trade has been very good; player pianos, grands, and miniature grands have been selling well this month. Mr. Bender considers the indications are much more than ordinarily bright for an excellent autumn trade with the Heintzman Company. Collections are very good.

Messrs. Mason & Risch have no kind of complaint to make. Mr. Harry H. Mason reports that for the holiday time local trade has been over the average, orders from the outside are coming in well, payments are fair, and prospects first-class.

Messrs. Whaley & Royce are running a steady line of business, both locally and outside; of course just now a little slackness is the order of the day, but the firm is doing no worrying as to present conditions, or the future trend of trade.

Manager John Wesley, of the Mendelssohn Piano Company reports a steady trade movement.

St. George Masonic Lodge, Toronto, which meets in Occident Hall, have just purchased for their exclusive use a magnificent Bell piano, style "F," containing the illimitable quick-repeating action.

The Methodist Church at Keswick, Ont., have purchased and installed a handsome Bell organ, style 502, cathedral model, in rich golden oak finish. This particular style of the Bell organ is very popular for churches of medium seating capacity.

The R. S. Williams & Sons Company, though by

no means through yet with the alterations which have been in progress since early in June, have the ground and first floors in such order that the retail trade can be carried on without interruption now. General-Manager Harry Stanton says the wholesale trade is better than ever, and the indications are for a record business year for this firm. Mr. Stanton has recently been to Winnipeg, and reports business at their branch establishment so increasing that they have purchased land on which to erect large business. "Everything with us is eminently satisfactory," was Mr. Stanton's final expression. Mr. Harry Claxton, speaking for the small wares end of the R. S. Williams house said that band instruments, violins, mandolins, guitars, etc., were in pretty general demand all over the country.

Business is in very good shape with the house of Nordheimer. The city trade has been good for July. Choice pianos are in steady demand; the Nordheimer grands and the Steinway grands are selling well. Mr. Robert Blackburn is quite optimistic as to the business outlook. Mr. Frank Shelton, department manager at Nordheimer's, reports a first-class movement in band instruments and small goods generally. Country dealers are preparing for good business and are laying in heavy stocks of all kinds of instruments. Payments are well maintained.

"Business at the Bell piano warerooms is fairly good, considering the hot weather," was Manager George Sharkey's reply to a question from the representative of MUSICAL CANADA. "Sales of the Autonola have been very good. Last week two were sold to prominent citizens, Major Michie of the 48th Highlanders, and Mr. D. F. Maguire, of A. E. Osler & Co.'s staff."

Messrs. Gourlay, Winter & Leeming find the city trade a little easy, but in other respects there is no complaint to make as to business. There is a steadily increasing enquiry for the Gourlay piano. Orders from country dealers are coming in well.

The Gerhard-Heintzman Company are quite satisfied they are holding their own, and Manager Fred Killer says prospects are first-class.

Mr. W. H. Burnett reports a considerable improvement in trade compared with the corresponding period of last year.

Mr. Thomas Claxton says the demand for brass instruments is pretty active, and trade all round fair.

Messrs. Wedderburn & Gliddon find the trade in band and orchestral instruments steadily growing.

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MR. FRANK E. BLACHFORD.

THE portrait presented this month on our cover page is that of Mr. Frank E. Blachford, our well known solo violinist, teacher, and leader of the Toronto String Quartette. It is with particular pride and pleasure that citizens of Toronto dwell on the career of Mr. Blachford, since he is indubitably one of themselves, a Canadian receiving his first musical impressions in Canada, and his first steps carefully guided by Canadian teachers. At the age of nine he played the violin with conspicuous success and accordingly a few years later took up the study of music in earnest, graduating from the Toronto Conservatory of Music as Gold Medallist in the year 1897. His destiny being now generally recognized he next proceeded to Germany and to the celebrated Conservatorium of Leipzig where he fully realized all expectations held concerning him in the land of his birth, graduating from Leipzig after five years incessant study and winning the much coveted Helbig Prize, a great mark of unusual distinction. His masters in Germany included such famous men as Hans Sitt, Carl Reinecke, Schreck, Beving, and others, all of whom were warm in their praises of the young Canadian violinist. In 1901, he played the B minor concerto of Saint-Saens before the exacting Leipzig audience and in other ways took a prominent position at this distinguished

musical centre. Such experiences as these, no doubt helped to foster self-confidence in the young artist, who, in the autumn of 1901, on his return to Canada, gave a concert in Massey Hall, as which his talent was immediately and warmly recognized and a place henceforth assigned him among Toronto's leading professional lights. In many cases similar European experience, brilliant while it lasts, is soon a thing of the past, and the violinist, or pianist, or singer, as the case may be, is lost sight of in the tremendous competitive struggle of modern days. Not so with the subject of this sketch. Activity in many branches of his art has characterized Mr. Blachford's methods now for several years and he is prominently associated with such important enterprises as the Toronto String Quartette, an organization justly regarded as the leading instrumental quartette in Canada, and also the Toronto Symphony Orchestra, of which flourishing body he is at present concert meister.

It is customary to speak of Mr. Blachford as a young man and young he still is, yet not so young as not to have formed very definite and honorable theories of his art and to take his proper place among musicians. As evidences of his activity may be noted the series of recitals with Miss Ella Walker some years ago, the work done with The Schumann Trio for three seasons, and his enthusiastic leadership of the quartette, in which he has certainly done his share in fostering a taste for a high



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order of chamber music among his fellow citizens. As solo violinist his success is instantaneous, yet enduring, a notable instance of which was his playing last year at the first Popular Symphony concert when he received a magnificent ovation. As teacher, he is a leading member of the Conservatory staff and head of the violin staff at St. Margaret's College, Haverhill College, St. Andrew's College, and other institutions. He is examiner in violin for the University of Toronto, and if he is less heard in recital throughout the country than his admirers demand it is only by reason of the great pressure of work here in Toronto. A word as to Mr. Blachford's playing. He produces a fine, round, even tone, equal to that of many older world famed artists and the dignity and restraint of his style give his rendering of the great classics a distinctive charm. In broad cantabile passages he is specially satisfactory, while his genuine musicianship is revealed in his work with the quartette. He is probably largely responsible for the keen interest displayed for the last two seasons in ensemble playing and deserves hearty thanks for this attitude towards one of the noblest forms of music.

Dr. F. H. Torrington and Dr. A. S. Vogt are back in the city after having spent a pleasant vacation.

Mr. Ruthven MacDonald has returned to town.

OUR LONDON LETTER.

LONDON, ENGLAND, August 10, 1909.

THE summer season of opera at Covent Garden came to an end, on July 31st, and with this there comes a distinct lull in the musical activity of the metropolis. However, in spite of this, there is really no lack of fare for the music-lover even during the months of August and September when every one is supposed to be out of town. There are always the bands in the parks and at the Exhibition, and the promenade concerts at the Queen's Hall and a season of opera in English by the Moody-Manners Company, are both announced to commence on August 14th.

Baron Emile d'Erlanger's "Tess" was produced in London, at Covent Garden, on July 14th. The libretto, by Illica, is based upon Thomas Hardy's "Tess of the d'Urbervilles," and the veteran novelist himself has taken a considerable interest in the work and was present at the final rehearsal. Erlanger's music has a considerable vein of melody and it therefore makes a facile appeal; but it is doubtful whether the work has sufficient strength to establish itself in the regular operatic repertoire. The performance was excellent in every way, and the cast included, Mdle. Destinn, Mdle. de Lys, Signors Zenatello and Sammarco, and M. Gilibert and Mdle. Lejeune. The opera was mounted with the

care and artistry that one expects to find at Covent Garden now-a-days.

An interesting prospectus has been issued of the fifteenth season of promenade concerts at Queen's Hall. The season begins on August 14th, and closes October 23rd. Mr. Henry J. Wood will, as usual, fill the post of conductor; in fact, promenade concerts without his familiar figure would be almost unthinkable. Forty-two novelties are announced for performance, many of them by composers of British nationality. The soloists, vocal and instrumental, number 120.

The Moody-Manners Opera, which opens at the Lyric Theatre, also on August 14th, promises to be of interest for the revival of Wagner's, "Rienzi," if for nothing else. This opera has not been heard in London for many years, and the musical public will be under an obligation to Mr. Manners for allowing it to become acquainted with this early work of the great composer. A new opera "Maitre Seiler," by Alick Maclean will also be produced, and performances will also be given of many of the standard and popular operas.

Apropos of Wagner, one wonders when we are to hear "Parsifal" in London. According to the composer's express wish the work was not to be performed elsewhere than at Bayreuth for twenty-one years from its production there in 1882. When that term of years had expired the authorities of the Metropolitan Opera House, in New York, after having unsuccessfully sought permission of Frau Wagner, brought out the work without it, and it has also been heard in many other cities in the United States. Such drastic measures cannot be adopted here; but it seems that possibly influential representations might be made to the composer's widow to allow this most mature of Wagner's works to be performed here.

The late Mr. Alfred Morten, of Upper Norwood, has left the sum of £10,000 for founding musical scholarships, and another of £5,000 for prizes. To the Royal Academy of Music £5,000 is left to found two scholarships for the study of the works of J. S. Bach and of Beethoven, and a similar sum has been left to the Guildhall School of Music for the same purpose. The Royal Normal School for the Blind at Upper Norwood is the recipient of a gift of £5,000 for prizes for industry and proficiency in the study of classical music. Mr. Morten had some interesting musical autographs which were shown at the Loan Exhibition, organized by the Musicians' Company, in 1904, and these have been bequeathed to the Victoria and Albert Museum.

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Herr Hugo Becker has been appointed professor of the violoncello at the Hochschule, Berlin, in succession to the late Professor Wausmann.

"CHEVALET."

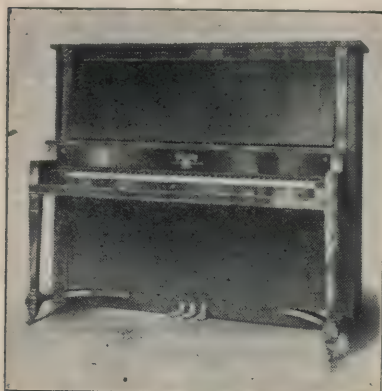
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TORONTO CONSERVATORY OF MUSIC.

THE spirit of enterprise governing the Toronto Conservatory of Music is steadily making for increased facilities in all departments of instruction, and is also shown by the improvements and alterations in the buildings which have been effected during the summer holidays. Notwithstanding the great additions to Conservatory property during the last few years it has already been found necessary to equip a number of new studios, to furnish a special retiring room for ladies on the ground floor, and to provide entirely new quarters for the caretaker of the institution in a separate dwelling erected on the premises. These most recent studios in the main building are decorated in excellent taste, are easy of access and highly desirable and pleasant teaching rooms. The ladies' retiring room which is situated directly opposite the entrance from the Main Building to the Music Hall will constitute a new and popular feature, and should be much appreciated by artists and their friends at the close of and during concerts, recitals and other functions in the Music Hall. Much interior renovation has been expended on all parts of the building, and there is every expectation of the institution enjoying even more than its accustomed success. Some of the features for 1909-1910 are a series of organ lectures by Mr. T. J. Palmer; organ recitals, by Mr. Richard Tattersall and lectures on theory by other eminent members of the staff. Students of the Conservatory have one great and, in the eyes of many, almost inestimable advantage in being enrolled as members of an institution which certainly appears to be the centre of musical activity in Toronto. They are surrounded from the beginning by a thoroughly musical atmosphere, which counts for much, espe-

cially among the young and impressionable. The best that can be done in our *milieu* in chamber and ensemble music, in preparation for the introduction to the study of orchestral music is theirs to share in, and a walk through the main corridor is in itself an education. Here, on the walls opposite the beginnings of a noble musical library, are the signed portraits of nearly all the great artists, singers and pianists who have visited Toronto recently, all of whom have inspected the Conservatory in person and left behind them these much prized evidences of their sincere interest and admiration. After tuition is fairly begun there is scarcely an hour in the day or evening when the sound of practicing the stir of rehearsal do not make themselves heard and felt. It is not too much to say that the earnest student of whatever department must experience in such surroundings something of that great stimulus, that uplifting and sympathetic enthusiasm, which are perhaps more often associated with study in foreign lands. The Conservatory Year Book is now to hand and is an extremely interesting publication of some hundred and fifty pages. It is well illustrated and contains full list of the Faculty, Graduates and Fellows.

The Conservatory opens on Wednesday, September 1st.

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For some years it has been fully recognized that the headquarters on Yonge Street, Toronto, were in no sense equal to the requirements of an ever expanding trade, and the firm had to face the difficult problem of practically rebuilding the large premises while the regular business had to be carried on inside. How completely and well this has been done was fully appreciated by the thousands of ladies and gentlemen who attended the formal opening receptions given by the firm on Thursday and Friday, the 26th and 27th of this current month of August. An entirely fresh arrangement of each floor enables the visitor to form some idea of the size of the premises to begin with, which was quite impossible before. The front en-

trance on Yonge Street is a handsome and effective design. On each floor everything is new, up-to-date, and in the strictest sense *recherche*. All over the building the flashing of many hundreds of electric lights almost eclipses the splendor of the noon-day sun. The handsome concert-room, the many cozy side rooms, the number of choice violins, and all kinds of musical antiques and curios, are all examples of a rare and finished elegance, quite too scarce in most commercial establishments. In the phonograph department have been constructed a group of individual sound-proof rooms, where singing and talking machines can be tested and displayed without interfering or interferences by what is occurring in the adjoining rooms. The new home of the R. S. Williams and Sons Company need fear no comparison for suitable business equipments and a well assorted stock—from choice old violins, the most artistic and expensive pianos of every reputable make, down to the humble tambourine or Jew's harp—with any similar emporium in New York or Boston. The courteous officials of the house will gladly show callers over the premises, and all those who take advantage of this opportunity will most certainly readily admit such a visit to have been time well spent.

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 Thursday, October 21st.—Town Hall, St. Mary's.
 Friday, October 22nd.—Opera House, Galt.
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THE ROMANCE OF QUEEN ELIZABETH'S VIOLIN.

BY OLGA RACSTER.

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For several days after Alençon's departure the Queen's vexed spirit made itself visible in the reproaches she heaped upon those around her. She was a martyr to the whim of her people she told Burghley many times. It was a cruel fate that allowed the meanest of her subjects to choose and marry as they pleased, while she must be denied such happiness. Why must she be refused the *passe partout* of matrimony? It was all the fault of her ministers! Was a woman ever so surrounded with selfish schemers as she? Another noticeable feature in the Queen's behaviour after "Monsieur's" departure lay in her denial of those gaieties which had come to her court with the French envoys. She endeavoured in every way to return to the stricter regime of former days. The gay dances, the masques, the fragrant wines and perfumed ointments, gradually trooped away like children whose frolics had grown tiresome. They were soon put under punishment, and only allowed to appear occasionally. Possibly Elizabeth looked upon the French gaieties with a certain sadness. Their harmony was, in any case no longer consistent with her mood.

The end of the week that marked Alençon's departure, found Greenwich and its neighbourhood

bathed in the rays of a generous sun. In the park the Queen was taking a stroll with a couple of her ladies-in-waiting. By her Majesty's side was a magnificent Italian greyhound. The graceful beast had been recently presented to her by Catherine de Medici. It rubbed its nose against her with the fearsome pleading of a doe, and when she caressed it, fawned before her in mad gratefulness. The dog's antics, seemed to amuse the Queen, and diverted her thoughts to the extent, that she did not notice—as did her ladies-in-waiting—the dusty rider who galloped with all speed towards her, until the patter of his horse's hoofs aroused her. He had been making straight for the Palace, but seeing the Queen in the park, he had quickly turned his horse's head towards her. When he arrived within a few paces of her, the dusty rider dismounted and dropping upon one knee before her, handed her something enveloped in rich wrappings. "From the Duke"—he said in a hurried half whisper.

The Queen took it from his hands without a word. A pleasurable excitement spread over her face instantly. She looked at the thing meditatively smiling, and, there being a convenient seat near by, she sat down and busied herself in pulling aside the rich coverings that hid Alençon's present from view.

Yes! beshrew her, if the Prince had not sent her the pledge she demanded! How enchanting, how delightful! Here indeed was the beautiful violin. So, Alençon was still a victim to her charms! Well,

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well, poor fellow, no doubt he would come and sue for her favour again. She turned to call her ladies-in-waiting to show them Alençon's present, when her eyes lighted with some surprise upon a second dusty horseman, who also came galloping towards her. Truly it was a morning of surprises! Could this still be another messenger from her forlorn lover? What could be nicer? On came the rider, and when he drew near she found him to be haughty in bearing, with white patrician hands and a raised ambitious head. Striding his horse with easy grace, he too rode up to within a few paces of the Queen, and dismounted at the very moment that she contemplated the little parchment packet so temptingly attached round the dragon's neck.

The stranger rushed to her in agitation: "I do beseech your Majesty not to touch that packet," he implored.

"Dudley!" exclaimed the astonished Queen. "What brings thee here?" She looked at his soiled clothes with distaste. She detested the spectacle of fatigue and dust he presented. His very boots seemed to smell unpleasantly.

"I come you Majesty to—to—save your life," he blurted out.

"Merciful heavens!" Elizabeth started back. In a moment the terror of assassination was upon her. She looked quickly about her. From whence could the unseen horror come?

"Where? Who?" she asked, her voice thick with fear.

"Death lurks in that packet," said Leicester,



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touching the harmless looking piece of folded parchment nestling upon Alençon's violin.

"Here," Elizabeth said, slowly touching the violin as she spoke.

"Here, Dudley?" she reiterated incredulously.

Then her shrewd perception came to her aid, assuaging some of her terror. A twinkle of understanding crept into her small bright eyes. Of course this was only one of poor Dudley's fits of jealousy!

"'Sblood, my Lord,' she said, turning sharply upon him, "you do speak and take attitude like a play actor. Prithee ape not their antics,—Death in this small packet sent me by Monsieur? Tut, tut!"

"Yes! death, death, death!"—cried Leicester as he saw the Queen's fingers hover inquisitively over it. "Let but the poison enclosed there in touch thy fingers, let it touch thy nostrils or thy lips, and thou can'st live a moment. Oh! your Majesty I do beseech you, I do implore you, I do implore you, have a care!"

Again Elizabeth drew back a little. Leicester seemed so earnest she was half inclined to believe him. But her dignity asserted itself. The love-sick Alençon commit such treason? Fie! He was far too enamoured of her.

"My Lord, we cannot, indeed it would not be wise, to attach importance to the words of one who has decried the French Prince for so long as thou!" And then with rousing suspicion: "And pray, sir, now you have accused the French Prince of attempting our life how came you by the knowledge?"



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"Faith your Majesty, without his knowledge, I was standing near the man when he dropped the powder into the packet.

"Good, my Lord!" angrily, "and thou did'st let the villain commit the foul deed without check. Fie upon thee for a coward! I doubt thy words, I doubt thy honest purpose!"

Leicester knew from experience that the best way to weather his royal mistress's angry storms lay in silence. Yet, when she again touched the packet he reiterated his words of caution.

"Tut! My Lord! Enough!" said the petulant Queen, we will open the packet, and thou can'st go, for we have no further need of thee!"

But still he lingered watching her, until the Queen gave way to a wild gust of passion.

"Wilt thou persist in pestering me, thou hound!" she shrieked. "Get thee gone, I tell thee, or thou shalt return to Greenwich Tower, and cool thy jealous anger in a dungeon!"

"The packet," was all Leicester could say. His face was white and twitching now.

"The packet, the packet, murmured the Queen in a paroxysm of rage, "Sblood there's the packet," she cried, suddenly flinging it at him. "Open it thyself!" Then as he picked it up and hesitated again: "Open it!" she cried loudly. "Open it, we command thee. Dost thou imagine, thou vile deceiver, that thou can'st breed danger and spread calumny without their progeny finding thee out. Open the packet or thou shalt be whipped like a country lout!"

Now, utterly powerless to refuse, Leicester was compelled to face the danger he had created. With shaking fingers, and the Queen's lynx eyes fixed upon him, glaring merciless, he fumbled with the folded packet, while in strange contrast, the graceful Italian hound, fawned about him, begging for what it conceived to be a dainty morsel.

My Lord of Leicester's courage sank to its lowest depths. The stormy billows were raising their crested heads threateningly at him with vengeful

intent and no mistake. Must he perish? Should he fall on his knees and confess what he had done! Heavens! he had a terror of death. Quite suddenly his frightened eyes lighted on the beautiful animal that jumped and froliced in the sunlight. It fixed its beautiful pleading timid eyes upon him, and Leicester—quick as a flash—suddenly threw the half open packet to the supplicating creature. The dog full of life and grace bounded after the parchment in mad delight. It seized it in its mouth, tossed it triumphantly in the air; nosed it, shook it. A moment after the poor delicate beast fell over on its side gasping, with the glaze of death already stealing over its eyes.

"Oh villainy, treachery," said the Queen trembling in every limb. Thou hath killed the good beast! Dudley, Dudley, what venomous creature did thus plot to kill us?"

But, there was no need for Leicester to reply. An inward voice hammered at her brain, at her heart, at her ears: "This is Alençon's pledge! The pledge thou did'st ask of the French Prince! Alençon's pledge—pledge—pledge!"

She fell upon the seat, covering her face with her hands. "Alençon's pledge is with you," the voice shrieked in her brain!" Then her dress brushed against the violin lying there beside her, and the touch made the strings vibrate in a sighing whisper. "I am Alençon's pledge," it seemed to say, and she pushed it roughly from her. Surely the thing was cursed! She could not bear the sight of it. She must get away from it. And all at once the tears streamed down her face. So she sobbed for a moment giving way to nature's tender bathing of her wounds.

Presently she put out her hand to Leicester who knelt and kissed it.

"Dudley," she said through her drying tears. "Thou hath saved my life!" Take this ring, and, keep it in memory of thy Sovereign's good thought of thee! Thou hast pleased me greatly!" She slipped a ring upon his finger, then summoned her

ladies-in-waiting and walked slowly towards the Palace.

And the violin, the mute and beautiful actor in the tragedy? It remained on the seat where the Queen had spurned it. Untouched, unnoticed, neglected, except by My Lord of Leicester. He alone eyed it with a savage gleam of delight. "Monsieur's violin," he said with a sardonic grin as he handled it. "Monsieur le Duc is now far away from these shores, so I had best take care of thee, thou green eyed dragon, for thou hast done enough mischief and thy fiddling master shall never woo the Queen with thee again!"

So the Fates in their capricious way, flung the winning card into the hand of the most unworthy player. The Queen never questioned what became of "Alençon's pledge." And Alençon himself never returned to claim it. Thus it was that the great Earl of Leicester, becoming reinstated in the Queen's favour, himself took the violin, and one day, when his ambitious heart beat high, in the hope that he would soon gain the Queen's hand as well as her indulgence—ordered that his arms with those of Elizabeth's should be engraved on the brass plate over the peg-box. *Sic eunt fata hominum!*

THE END.

OPERA IN OLD LONDON.

A TORONTO SINGING TEACHER'S IMPRESSION—APPRECIATIVE CRITICISM.

MISS MARIE STRONG, the well known singing teacher, of Toronto, has been having a pleasant and instructive musical time in London, England. Miss Strong arrived in time for the last two weeks of Italian opera at Covent Garden. Writing under date, July 23rd, Miss Strong says:

"The operatic season has been one of such unexampled success, that the authorities prolonged it to July 31st. It is said that the season has been the longest since the 'Royal Opera Syndicate' came into their kingdom. During the fourteen weeks of the season, no fewer than eighty-six performances inclusive of two, have been given. On the 14th of August the Moody Manners Opera Company open a three weeks engagement at the Lyric Theatre. Of special interest in this season will be the revival of Wagner's, 'Rienzi,' and the production of Mr. Aleck McLean's, 'Maitre Seiler,' which is reported to be founded upon one of the Erckmann-Chatrian romances. October yet brings another feast, with the Royal Carl Rosa Opera Company, at Covent Garden, and it is possible that one of the numerous schemes for the founding of British Imperial Opera, and of which recently there has been so much said, may come to fruition. The consensus of opinion is, that London leads, as the most musical city in the world.

"The production of Verdi's magnificent spectacular Opera, 'Aida,' as given in Covent Garden, was a revelation. It was a giant performance in more than one respect. Signor Slezak, the new Austrian tenor, who played Radames stands over six feet in height. Signor Marcoux, as Ramfis, the priest,

towered two inches taller, and Mr. Huberty, as Il Ré, is far above the average height.

"Signor Slezak has a pure tenor robust voice of exquisite quality—a little more of the 'bel canto,' which he is striving to cultivate, and he will shine as one of, if not the present greatest tenor of the day. As Radames, he gave a most dignified and imposing representation of the conqueror of the Ethiopians, and his acting throughout, was marked with dignity and breadth. His superb rendering of 'Celeste Aida,' his various arias throughout the opera to the final dramatic crypt scene with Aida was a succession of triumphs for the artist and caused the wildest enthusiasm from the vast audience.

"Signor Slezak signed a contract in May to appear in New York at the Metropolitan Opera House, next season.



SIGNOR SLEZAK

"Mlle de Lys, as Aida, is a young and attractive American singer, honestly shared the honors of the evening with Signor Slezak. Her voice is a mezzo-soprano of rare quality, and her production of tone, style and finesse mark her as an exceptionally fine artiste. Her method is of the pure 'bel canto,' and in the most strenuous and dramatic situations, the voice was sweet, full and pure, and entirely free from that disagreeable vibrato or tremolo, which musical people here designate as 'ague of the vocal cords.' Her well directed vocal efforts, her realistic characterization and powers of rising to the situation, place her impersonation of Aida on a level attained by few exponents of the part who have come forward in recent years.' So says the Press. Mme Kirkby Lunn, the English mezzo-contralto as Amneris, gave a noteworthy portrayal of the love-smitten princess.

"Signor Scotti, baritone, and well known in

America, is one of the pet favorites of the London season. His voice is round, full and sonorous as an organ, and of great range and breadth of tone. He gave a faithful and highly dramatic rendering of Amonasro, the captured Ethiopian king.

"The singing and brilliant oriental costuming of the chorus and ballet, were simply superb. Signor Panizza conducted, and under his guidance the renowned Covent Garden Orchestra, accompanied the singers with notable sympathy and the magnificent and picturesque performance of 'Aida' was complete. The audience simply stood en masse, shouting bravos and waving handkerchiefs as the principals came forward twelve times, bowing their graceful and grateful acknowledgment.

"Traviata," was given with Tetrizzini as Violetta, Mr. John McCormack (the new Irish tenor), as Alfredo, and Signor Scotti, as Germont. Tetrizzini, the greatest lyric singer of to-day has the warm and dramatic temperament of a great artist, but, (sad to say), she frequently sacrifices the soft singing quality of her beautiful voice for power. She also sustains her exquisite upper tones to an extreme. This is not only my own impression of Tetrizzini, but is, I find, the general opinion of the best critics. As an actress she is realistic and exceedingly tragic in supreme climaxes.

"Mr. John McCormack has a tenor voice soft as velvet, of splendid range, and sings with expression and intelligence. He made his debut here late last season. He has a fine physique, much histrionic ability, and is said to be the youngest tenor, who has ever appeared in Covent Garden. He is a prime favorite and will develop into a fine artist.

"Signor Scotti, as Germont, did excellent work, but I confess I prefer him as Amonasro in 'Aida.' The entire score was faithfully and beautifully interpreted under the able direction of Signor Campanini.

The last performance for the season of Saint Saens, 'Samson and Dalila' followed. This opera has, heretofore, been under the bann of the censor, but through the intervention of Queen Alexandra it was placed before the public this season with a success that has eclipsed all other productions in the large repertoire at Covent Garden.

"Mme. Kirkby Lunn was the one artist in London, who could be induced to attempt the exacting role of Dalila, and for her artistic and conscientious work, has become famous. The first night, she was called to the Royal Box and specially complimented by the Queen. Mme. Kirkby Lunn looks, sings and acts the part of the Siren, with an alluring and seductive intensity. Her voice is purely mezzo-contralto of large range. Her tone throughout the difficult rôle of Dalila, particularly in the sweet and sympathetic Aria, 'Mon Coeur s'ouvre à ta voix,' was luscious and appealing.

"Mons. Dalmores, the French tenor, was a veritable Samson. The quality of his voice was not always pleasing, but his singing and portrayal of the character was pathetic—dramatically magnificent and powerful.

"The minor parts, the great chorus, the splendid orchestra, under the able direction of M. Frigara—in fact, the *ensemble*, was marvellous, and worked up to a stupendous and startlingly vivid finish. Samson, shorn of his locks, blind, mocked and derided by the populace, with the last prayer upon his lips, like an avenging god grasps the pillars. One mighty effort the great temple sways, the immense marble columns fall to the ground, clouds of

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All cornet players should possess one. You can do better work, play more artistically and use less wind than with any other cornet made. The last few weeks one has gone to the following musicians: Mr. F. Callaghan, cornetist, Shea's Theatre; E. W. Johnston, bandmaster, Clarksburg; Mr. A. E. Elliott, Uxbridge; Mr. C. A. Cowherd, Winnipeg, and the Trail Brass Band, Trail, B.C. If you aspire to be a cornet player you need a CONN.

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dust and debris, one wild wail of terror and horror from the prostrate, helpless Philistines—an instant darkness falls on the awful scene of desolation and retribution. The situation is thrilling, indescribable. One naturally associates the late Sir Henry Irving with the wonderful stage management. Truly he has left the impress of his mechanical and artistic skill in this direction.

"The stage setting of every opera seems perfect. As if struck by a magic wand, one scene quickly follows another, perfect in detail, and transcendently beautiful.

"We were also fortunate in hearing Puccini's, 'La Tosca,' with Mlle. Destinn, soprano; Signor Zenatello, tenor, and Signor Sammarco, baritone. The latter I had the pleasure of hearing two years ago in New York. Mlle. Destinn is gifted with a glorious soprano voice, and charming stage presence. Her production of tone nevertheless is often faulty. She cannot be accused of using the *mezzo-voce* to any extent, hence much of the natural sweetness of her voice is lost. She is intensely emotional and her rendering of 'Vissi d'arte e d'amour' was sweet and pathetic.

"Signor Zenatello is also another of the young and favorite artists. He is called the second Caruso. A singular coincidence is that he resembles both in voice and appearance the golden throated tenor. As Cavaradossi, the painter, he gave a splendid impersonation and the singing of his arias in the first and last acts were finished gems of tone, style, and expression. Signor Sammarco, was an ideal Scarpia. It is a pleasure to listen to this great artist. His method is of the pure Italian School. His voice is rich, deep and vibrant, of great range, but never strenuous. As Scarpia he never permitted gestures or stage 'business' to interfere with

the broad emotion of the music—a fault of Mlle. Destinn and Signor Zenatello.

"'La Tosca' was given a brilliant rendering with Signor Campanini conducting. The chorus consisted of the Belleir and Stock Choir, their work being done chiefly behind the scenes.

"Many of the more familiar operas have been in the closing repertoire. As I leave for Paris the 30th I regret I cannot hear 'La Boheme,' with the great Russian soprano, Mme. Kousnietzoff, in the 'Cast.' I shall also miss Gustave Charpentier's 'Louise,' one of the most popular operas which closes the wonderfully successful season at Covent Garden.

"MARIE C. STRONG."

MISS EVA MYLOTT.

MISS EVA MYLOTT, the famous Australian contralto, whose visit to Canada is arousing such interest everywhere, comes of a family renowned for wonderful musical gifts and personal attractions, Marie Narelle, the celebrated soprano, now touring the world, being a-cousin.

Miss Mylott was born in Moruya, N.S. Wales, inheriting from both her parents very marked musical ability, which, as is frequent in great artists, began to show itself in early childhood. At the age of seven her voice was already attracting the attention of her teachers at the College of "The Immaculate Conception," and from that time on, she applied herself assiduously to her singing. Studying under the best teachers she soon made rapid progress, so much so that while a mere child her fame spread far beyond the walls of the convent, and all who heard her were possessed with the conviction that the most wonderful future lay before her. The Archbishop of Sydney, himself, compared her voice to that of the former contralto, Mme. Patey, and predicted for her a place among the world's greatest singers, a prophecy which has been fulfilled in her subsequent career. Her first public appearance was made in the Sydney Town Hall, renowned as the largest and one of the finest auditoriums in the world and her success was so sensational, her fame spread over the entire continent. During the next three years she toured nearly all Australia and was accorded most enthusiastic receptions everywhere, endearing herself to the people by her charming and noble personality as well as by her splendid voice.

When Mme. Melba made her famous Australian tour she was greeted everywhere by glowing reports of this young singer who seemed to be rivaling even herself in the hearts of her countrymen. Mme. Melba soon made an opportunity to hear her and with all the magnanimity of the truly great artist at once recognized the unmistakable genius of the young contralto, and taking a warm personal interest in her, counselled Paris and the greatest teachers of the world. Accordingly, shortly afterwards, Miss Mylott left for Paris, being met there by Mme. Melba and personally introduced to Mme. Marchesi with the highest recommendations. Mme. Marchesi, with the insight that has made her the greatest teacher in the world, at once perceived the temperament and devotion to the best in art, which combined with such exceptional musical gifts, offered an ideal subject for her genius as a teacher, and gave her personal instruction, soon recognizing her as her "favorite pupil." Therefore it

was no wonder that at the end of her studies in Paris, Miss Mylott created a turore at Mme. Marchesi's pupils' concert in the Salle Hoch, and carried with her to England this tribute from the great teacher: "I have no hesitation in prophesying for Miss Mylott a great future in the artistic and musical world from her great power and compass, artistic perception and temperament." That she was justified in her belief was proven by the young singer's immediate and complete success. Welcomed to London by Mme. Melba, Miss Mylott placed herself at once under the instruction of Mme. Guy d'Hardlot, for ballads; Mme. Minna Fischer, for German Lieder, and Randegger and Henry Wood for Oratorio, receiving also private tuition from Mme. Melba, who had the greatest pride and interest in her protegee. She was immediately engaged for the famous Albert Hall and Queen's Hall concerts, and was constantly in demand by the great Choral Societies because of her wonderful gift for Oratorio. Later she toured with Trebelli and Albani and



MISS EVA MYLOTT

Melba, who introduced her to the Prince and Princess of Wales, who accorded her their special patronage. Miss Mylott also sang many times at musicales given by the Duchess of Westminster, Duchess of Portland, Lady Brassey, the Marchioness of Bute, Lady de Grey, Lady Clarke, etc., etc. Before leaving England for America she gave a concert in London, of which the following criticism appeared in the *Daily Chronicle*.

"The Princess of Wales gave her patronage to the recital given by Miss Eva Mylott, at Bechstein Hall, yesterday. Many musical notabilities and a large number of amateurs attended. In full possession of her resources Miss Mylott easily charmed her audience by the skill with which she controlled her

beautiful voice, and warm was the applause bestowed upon her. The artist missed no opportunity of imparting to her singing a full measure of expression. . . . The group of French ditties was delightfully rendered and the demand for a repetition was insistent."

Since her arrival in America, Miss Mylott has appeared in Oratorio under Damrosch, and with the great societies in Boston, Troy, Syracuse, Pittsburg, etc., and during a visit to Montreal her beautiful voice soon gained her a host of friends and admirers. One of her coming engagements in New York is with the renowned Rubinstein Club, the soloists for which next season will be Eva Mylott, Geraldine Farrer, Jeanne Jomelli, Isabel Boulton, Frieda Langendorf and Albert Spaulding.

The greatest critics of the world have paid glowing tributes to Miss Mylott's wonderful contralto voice, which is of the richest mellow quality, to her artistic temperament, and superb interpretation, and to her diction which has been described as the "finest of any singer now before the public."

VISITORS TO NIAGARA.

VISITORS to the Exhibition from the country should not fail to take advantage of the trips of the fine steamers of the Niagara River line. To come to Toronto without seeing the wonders of Niagara would be neglecting one's opportunities.

Mr. Ernest J. Farmer has published through the Nordheimer Piano Company, three piano pieces entitled, Gavotte, Minuet and Elissa. They are the young composer's first opus and do him infinite credit. Thoughtfully written and conceived they infer a high ideal of artistic aim.

EDMUND BURKE ABROAD.

MR. EDMUND BURKE, the well known Montreal singer, won a great success recently at Scheveningen. He has under consideration an offer from the Imperial Opera, of Berlin, for a three year contract on very favorable terms. His Hague contract has, however, still a year to run, and his friends think that he will decline the Berlin offer.

MISS MARIE STRONG is expected back in Toronto from her European trip, September 5th.

Mr. Frank C. Payne has resigned the position of general press representative of Henry M. Savage, the New York manager, and is succeeded by Mr. Arba Blodgett, a thoroughly trained newspaper man.

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LA LOIE FULLER AND THE MUSES.

PARISIAN DANCING CONCERTS.

LOIE FULLER, or "La Loie," as she is affectionately called by her Paris admirers, will be in New York next November and will appear at the Metropolitan Opera House for three evenings and three afternoons. This much has been definitely settled. Miss Fuller cabled Mr. M. H. Hanson, who will direct her American tour, that the contract with the Metropolitan Opera House has been signed. It is a similar contract that Miss Fuller has entered into with the Boston Opera House, but New York is to have the preference in point of time.

In a letter written by Miss Fuller to a New York friend, she says that she is hard at work with the details of her tour, arranging a number of new dances, besides rehearsing some fifty muses whom she intends bringing with her. "I shall be rewarded," said Miss Muller, "if my New York audiences are suited. I know the temper of New York,—I know what they want,—They want something novel, sensational, if you will, but at any rate extreme novelty. Very well, they shall have it.

In all probability Miss Fuller will give a decidedly new version of Salome. In Paris, Mon. Nozières, of the *Gil Blas*, thus describes her:—"As Salome she dances with shimmering flowing scarfs and her fingers seeming to make pearls trickle all over her body. All at once she is a peacock, who spreads its tails and then lets its feathers fall so that it may spread them again. She charms the serpents who pose before her, meanwhile caressing their supple forms which now become rigid. Again she is a magician and holds at the ends of her fingers an unearthly fire which at once becomes a source of supernatural light, as she plays with the flames."

According to "La Loie," the dances which she proposes to give by her pupils at the Metropolitan Opera will be more "natural"—more spontaneous and individual than any with which the public is familiar. Graceful movements, fanciful lighting and beautiful music all of which will create a new art unknown in America. As Whistler called his pictures "nocturnes" and "harmonies," so Miss Fuller calls the new co-mingling of the arts which she illustrates,—The Orchestration of Light.

To make a complete picture it is necessary to have a symphony orchestra, specially devised lamps handled by trained operators, a stage hung with white and black velvet curtains, piano provided with a dumb keyboard connected by wires with various electric lamps, and finally "La Loie," or one of her pupils give the signals to the electricians. These signals are conveyed by pressing the keys, and in response soft and varied colored lights, corresponding to the rhythms and characteristics of the music played by the orchestra, are slowly seen to appear upon the background. The result is a—Moving Symphony in Color.

Many new and interesting programmes of various kinds are promised at the Metropolitan Opera House. Among them a lyric pantomime with Incidental Dances; "Midsummer Night's Dream"; "Pelleas et Melisande"; "Salome"; "Ballet of Light; Beethoven evening, composed of sonata, and symphonies; Liszt and Wagner programmes. Symphonic poems, Two Legends,—"Preaching to the Birds," and "Walking on the Waters," "Flying Dutchman," and marvellous exposition of "Stabat

Mater," with large chorus singing the "Inflam-matus," and La Loie Fuller, illustrating the part of the Weeping Mother at the Cross.

JESSIE MacLACHLAN COMING.

THE PRIMA DONNA WILL BE HERE SEPTEMBER 20TH.

THE announcement that Jessie MacLachlan, the greatest of the living ballad singers of her sex, is to make a tour of Canada and the United States, this coming season, will be read with pleasure by thousands of her admirers all over the North American Continent. The prima donna will sail for Canada on September 11th, and will be accompanied by Mr. Robert Buchanan, the famous pianist and accompanist. Since her last visit to Canada Miss MacLachlan has toured Australia, New Zealand, and Tasmania, and in every place visited by her on that tour she met with a perfect ovation. The Press representatives were of the unanimous opinion, that no artist, in the last fifty years, has created so profound an impression or met with so enthusiastic a reception.

Miss MacLachlan has been singing in her native land lately and those who have heard her state that she is in splendid voice. As there will assuredly be a great demand for the services of this gifted and exceedingly popular artist, concert committees and others desirous of engaging her should apply immediately to the manager of the tour, Mr. Wm. Campbell, of the Canadian Musical Bureau, Toronto.

A BEAUTIFUL STAINER.

MR. R. S. WILLIAMS, the violin expert and collector of Toronto, has just become the possessor of a splendid Jacob Stainer, a perfect specimen of this maker, in fine state of preservation. The varnish is very rich and warm in tint, while the model and lines of the instrument are most symmetrical and graceful. This Stainer is valued at \$1,500.

CANADA CARICATURED

A HAMILTON correspondent sends a leaflet advertising an Empire Day concert in Queen's Hall, London. Dr. Charles Harriss, of Canada, the honorary director, is shown, clothed in a heavy fur coat, and standing in about a foot of snow, while snow-laden trees form a background. Our correspondent writes: "It is most unfortunate that Canadians will persist in trying to keep English people secure in their belief that Canada is all ice and snow? This concert was organized by Dr. Harriss, and this leaflet, printed with his permission. It is anything but suitable for a 24th of May concert." All of which is very true, for on Sunday we were sweltering in a temperature of 93.3 in the shade.—*Monetary Times*.

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Coleratura and Lied

Edith Harcke

Oratorio, Etc.

AND THE CONTRALTO

Mae S. Jennings

OPERA IN LONDON FIFTY YEARS AGO.

LONDON had two rival opera companies in 1857 when Alboni, Grisi, Mario, Bosio, Ronconi, and Piccolomini were candidates for popular favor. The *Illustrated London News* of that time contains some very interesting critiques. Of Alboni in "Il Barbiere di Siviglia," the *London News* critic wrote, "Her well-developed form is not entirely suitable to the youthful Spanish maiden; but this defect of illusion with genius such as hers is not much regarded, and soon wholly forgotten. She was attired, besides, with consummate taste; and her open, comely face and natural gaiety of manner made her a pleasant representative of the part. As to her singing, it was more enchanting than ever; it begged all description, and placed rivalry out of the question. It is the very perfection of vocal art—the pure Italian school in all its purity and beauty. We need scarcely add that her reception was enthusiastic." Of Alboni's Amina the same critic wrote, "She certainly does not look the part of the young rustic maiden; but she acts with feeling, and in her singing of the music leaves every competitor far behind. . . . Alboni is the very *beau ideal* of a finished, perfect, Italian singer." This writer entertained but little liking for Verdi, calling his music "voice-destroying" and saying, "Strength of voice is the one thing needed in Verdi's music; and the consequence is, that the singers of the present Italian school strain their voices till they very soon wear them out." It was at this time that Parepa first came out in London, though she had a continental reputation; and another debutante of that season was Victoria Balfe, a daughter of the composer, who, judging from the *London News* made a pronounced hit. Ristoria was playing in London that year, and the Handel Festival was given for the first time in the Crystal Palace, with Costa, Clara Novello, Sainton Dolby, Sims Reeves and Formes.

WATERLOO NOTES.

WATERLOO, August 10, 1909.

THE Waterloo Musical Society's Band filled an important function in Berlin last month at the William Lyon MacKenzie King's picnic, afternoon and evening.

Last Sunday, August 1st, the St. John's Lutheran Church held their 2nd Annual Mission Festival in the Waterloo Park at 2.30 in the afternoon. There was an immense gathering estimated at 7,000 people. The choir of St. John's Church, and the Mannerchor under the direction of Mr. Charles Froelich, were present, and led the singing. The Band of the Musical Society, under the direction of Mr. W. Philp, played the voluntaries and accompanied the singing in fine style. The speakers were: Rev. E. Bockelman, Rev. Foberlander, Rev. L. B. Wolf, D.D., and Rev. R. Kessler, of Oswego, N.Y. Rev. L. B. Wolf gave a magnificent and exhaustive address on mission work in India.

Monday, the 9th, was Waterloo's Civic Holiday,

The Autonola

Makes Everyone a Player

A school principal who owns a Bell Autonola said to us lately: "If I had my way, I should want one of these instruments in every school in the country, and I would devote part of the study time to teaching the pupils how it should be played. No other instrument can mean so much for musical culture."

With the Autonola everyone is able to play through the aid of music roll and treadles; playing by hand is also, of course, possible. If you cannot play the piano and like music, this is the *ideal* piano for you.

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PIANOS RENTED

and also the opening day of the big bowling tournament. The day was celebrated by a town picnic in the park with sports and music by the Band, in the evening a grand concert with prize drawings was given by the Band in honor of the 300 bowlers who were in town. They all were loud in their praises of the Waterloo Band.

A NEW DEPARTURE.

It has always been recognized that in connection with the producing of amusements, more particularly those of the musical world, that the proper exploitation in the way of advertising and press advance notices is a most important and necessary factor for the ensurance of success, but until quite recently this has been attended to in largely a haphazard, happy go lucky way, lacking in definiteness and logical design. The hundreds of small details in the way

of interviewing editors, writing advertisements, arranging for space, compiling press notices, brochures, programmes, etc., etc., all require, in order to be properly done, constant and undivided attention and the formation of a bureau for this especial purpose under competent management as announced in our advertising columns will doubtless gain for its inventors a goodly share of patronage. Mr. W. F. Tasker, who will be the head of the Bureau, is an experienced newspaper writer, and has had a connection of many years with the musical world and in this venture will be associated with some of the foremost contributors to the Canadian press.

A SPLENDID INSTRUMENT.

THE NEW ORGAN, BY CASAVANT BROS., AT BLOOR STREET PRESBYTERIAN CHURCH.

We publish the specification of the new Casavant organ recently installed at Bloor Street Presbyterian Church, Toronto, and opened by Mr. Peter Kennedy, the organist and choirmaster. The instrument is thoroughly up-to-date in its equipment, accessories and mechanical devices. It cost \$12,000, and was specially designed for comprehensive church work.

It is generously supplied with foundation stops and with a 32-foot open diapason on the pedal.



ORGAN FRONT

The tone of the full organ is sonorous and full in volume. It has four manuals, with fifty-two speaking stops, or including mechanical accessories, 127 stops. There are the usual crescendo pedals. It has a set of chimes and the valuable sostenuto stop similar to that of the organ of New St. Andrew's.

Among the ornamental stops one may mention a beautiful vox humana and a fine Cor Anglais imported from France. One also noted the string quality of the gambas, the fact that the solo organ is operated at high pressure, and the presence of



THE CONSOLE

an adjuster for any set of stops similar to the device on the St. Andrew's organ.

The console of the organ is in front of the choir, so that the organist can supervise the choir without inconvenience.

The specification is as follows:—

Compass of Manuals CC to C, 61 keys.

Compass of Pedals CCC to F, 30 keys.

Manual notes extended to 68 to lessen break when using Super Coupler.

GREAT ORGAN.

	Feet.	Notes.
1. Double Open Diapason.....	16	68
2. Open Diapason (large).....	8	68
3. Open Diapason (medium).....	8	68
4. Violin Diapason.....	8	68
5. Doppel Flôte.....	8	68
6. Stopped Diapason.....	8	68
7. Salicional.....	8	68
8. Wald Flôte.....	4	68
9. Octave.....	4	68
10. Twelfth.....	2½	68
11. Fifteenth.....	2	61
12. Mixture.....	3 rks.	204
13. Trumpet.....	8	68
14. Posaune.....	8	68

SWELL ORGAN.

15. Bourdon.....	16	68
16. Open Diapason.....	8	68
17. Clarabella.....	8	68
18. Stopped Diapason.....	8	68
19. Viola di Gamba.....	8	68

	Feet.	Notes.	
20. Voix Celeste.....	8	56	3 to Choir.
21. Aeoline.....	8	68	1 to Pedal.
22. Principal.....	4	68	1 reversible Solo to Pedal.
23. Flauto Traverso.....	4	68	1 reversible Swell to Pedal.
24. Piccolo.....	2	68	1 reversible Great to Pedal.
25. Cornet.....	3 rks.	204	1 reversible Choir to Pedal.
26. Bassoon.....	16	68	1 Adjuster
27. Cornopean.....	8	68	4 foot pistons acting on all stops and Couplers.
28. Oboe.....	8	68	1 foot Piston, Great to Pedal.
29. Vox Humana.....	8	68	Balanced Swell Pedal.
			Balanced Pedal for Choir and Solo.
			Crescendo Pedal.
			Wind supplied by an "Orgoblo"

CHOIR ORGAN.

30. Open Diapason.....	8	68
31. Melodia.....	8	68
32. Dulciana.....	8	68
33. Harmonic Flute.....	4	68
34. Violina.....	4	68
35. Flageolet.....	2	68
36. Clarinet.....	8	68

SOLO ORGAN.

37. Grosse Flöte.....	8	68
38. Gamba.....	8	68
39. Octave.....	4	68
40. Harmonic Piccolo.....	2	68
41. Tuba.....	8	68
42. Cor. Anglais.....	8	68

PEDAL ORGAN.

43. Double Open.....	32	30
44. Open Diapason.....	16	30
45. Violone.....	16	30
46. Bourdon.....	16	30
47. Gedeckt.....	16	30
48. Octave.....	8	30
49. Bourdon.....	8	30
50. Violoncello.....	8	30
51. Trombone.....	16	30
52. Trumpet.....	8	30

MECHANICAL REGISTERS.

53. Great to Pedal.
54. Swell to Pedal.
55. Choir to Pedal.
56. Solo to Pedal.
57. Swell Super to Pedal.
58. Solo Super to Pedal.
59. Swell to Great.
60. Choir to Great.
61. Solo to Great.
62. Solo to Swell.
63. Solo to Choir.
64. Swell Sub to Great.
65. Swell Super to Great.
66. Swell Sub to Choir.
67. Swell Super to Choir.
68. Solo Sub to Great.
69. Solo Super to Great.
70. Great Sub, A.
71. Great Super, G.
72. Swell Sub.
73. Swell Super.
74. Choir Sub.
75. Choir Super.
76. Solo Super.
77. Solo Sub.
78. Tremulant to Swell.
79. Tremulant to Choir.

PISTONS (Adjustable).

5 to Great.
5 to Swell.
3 to Solo.

MISS GENA BRANSCOMBE.

WE take special pleasure in presenting our readers with an excellent portrait of Miss Gena Branscombe, the gifted Canadian composer. She is perhaps the most interesting personality to-day in the musical world of the Dominion. Although but a young woman she has composed a large number of beautiful songs, twenty-three of which were accepted in less than a year by Schirmer and Company, of New York, and many works of large form such as the piano concerto in C minor, three idylls for string orchestra and wood wind, a partially completed opera and a "Spring Suite" for violin. We quote from a sketch of her in the *Musical Leader and Concert Goer*:

"The personality of Gena Branscombe is an interesting one. Sweet-faced, gentle and unassuming, this young woman suggests not at all one's preconceived picture of the composer of rollicking 'Boot and Saddle,' 'Marching Along,' 'The Song of a Wanderer,' or 'Soldier Soldier.'

"She was born at Pieton, Ont., a picturesque, rambling little English town, beautifully situated on the Bay of Quinte. Coming from a musical family, she began the study of piano at the age of six, history relating, however, that she was not a model student; much preferring to 'make little tunes' of her own, to practising unimaginative scales or tunes of other people's manufacturing.

"The first serious study of her life was done at the Chicago Musical College, under Dr. Ziegfeld and Felix Borowski. It is interesting to note that but for a year spent under the criticism of that distinguished composer and inspiring man, Alexander von Fielitz, Mr. Borowski has been this young woman's only teacher in composition. Twice Miss Branscombe won the gold medal for composition, at the same time studying piano under such eminent masters as Arthur Friedheim, Hans von Schiller and Rudolph Ganz.

"When a composer many miles away gives the fruit of his or her life to the world, it is easy to see the beauty, richness and true worth of it. As worthy a message delivered by some one in our midst, whose daily life we know and understand, is, in the nature of things, somewhat harder to appreciate properly.

"It is difficult to realize that great things can be quietly and unobtrusively done at home by home people.

"In looking over her songs one is struck with the fact, that while they are *modern* in the *best* sense of that much abused word, they are never unvocal. She has all the old Italian art of writing for the voice—an art too frequently ignored. The versatile nature of her gift is shown in the variety of the subject matter of her texts and the sincerity with which she has translated them. In the song cycle, 'Love in a Life,' (the words being Elizabeth Barrett Browning's beautiful 'Sonnets from the Portuguese')

these last two songs were written by Miss Branscombe's mother, Sara Branscombe, herself the possessor of a considerable lyric gift."

There remain to be mentioned, "With Rue My Heart is Laden" and "Epitaph." These two songs, elegiac in mood, are little masterpieces of pure, inspirational beauty.

The sad, heart-searching loveliness of "With Rue My Heart is Laden," as rendered by Mr. Herbert Witherspoon, lives in the memory of all who have



MISS GENA BRANSCOMBE

one feels that the true, deep note of absolute, pure, undying love has been caught and made fast in the music; then again in 'The Gift of the Sea' (a setting of Kipling's dramatic ballad for mezzo-soprano, with orchestral accompaniment), a wild, weird, moaning mood is disclosed—so different, again, from the abandoned, joyous spirit of youth pervading 'In Granada' and 'To Mirza.' The words of

heard it, and the setting of Arthur Stringer's "Epitaph" is more than a translation of the poet's thought into tone. It is a merging of both into a fabric of surpassing beauty.

Mascagni, at a dinner given in his honor in Chicago, during his ill-starred American concert-tour, after hearing some of Miss Branscombe's songs (interpreted by Hermann Devries) predicted a

brilliant future for the composer in the creative field, and it would seem that Time is justifying his prophecy.



It is worth noting that a few weeks ago a concert was given in Picton at which the whole programme was made up of Miss Branscombe's songs, piano pieces and ensemble numbers.

Miss Branscombe goes in October to Germany for a year in order to continue her studies in composition.

THE NEW SYMPHONY HARP.

The Symphony Harp, an illustration of which is here given, is the invention of Mr. Charles J. Hendricks, of Toronto. The special features of the instrument as distinguished from the regular harp, are the key action, the sounding board, which takes the place of the old sounding box, and the steel strings. The advantages claimed for this disposition are increased volume of tone, a chromatic scale, facility of execution throughout the compass of four chromatic octaves. It is stated that notwithstanding the augmentation of the power, the tone preserves the harp quality. No doubt an opportunity will be given the public to hear this instrument in the early days of the coming season.

The Bell Piano Company suffered considerable loss by burglary at their piano pavillion at the Toronto Exhibition Grounds some time since the close of the 1908 Exhibition, all their electric fittings, curtains, and tools, which had been carefully locked up having disappeared. The locks had all been forced. The Gerhard Heintzman Company two years ago suffered a similar loss and there are other exhibitors in the Manufacturers' Building outside of the piano people who make the same complaint. We understand the matter will come before the meeting of the Canadian Piano & Organ Manufacturers' Association, as Local Manager Sharkey has written to Dr. Orr pointing out the fact that the exhibitors, who have such large interests at stake, should enjoy better protection.

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It is only a few years ago that Howard Russell was known to the concert going public of Toronto as an exceptional boy soprano. His voice has now developed into a rich baritone and his teacher, Mr. F. H. Coombs, the organist of St Alban's Cathedral, has recently appointed him as the baritone soloist of his choir. Although quite a young man he has already made a considerable number of

making her debut in grand opera. Miss Gauthier is a daughter of Louis Gauthier, of the Department of the Interior, and is also a favorite and protegee of Sir Wilfrid Laurier, Canada's Prime Minister. Miss Gauthier's debut was made at Pavia, Italy, near Milan. *La Provincia Paresse* says: "Signora Eva Gauthier was greatly applauded, her name being called by the audience with persistence until she had to appear seven or eight times. She was singing the part of *Micaela*, in "Carmen," for the



HOWARD RUSSELL

appearances in concert in various parts of Canada and in each case scored a success and it is safe to prophesy that his prospects for the future are of the brightest. Speaking of a recent recital where Mr. Russell was the vocal soloist, one of the leading critics said, "He is an excellent singer, with a voice of sterling quality that is well placed and under good control and all his selections were given in praiseworthy style."

EVA GAUTHIER

PROTEGE OF SIR WILFRID LAURIER, WHO HAS JUST MADE HER OPERATIC DEBUT.

OTTAWA, August 9, 1909.

MUCH satisfaction is expressed here by the many friends of Eva Gauthier on her signal success in

first time. Her voice is limpid, of great range and perfect intonation. She conquered the public instantly."

ONE of the anecdotes which Andrew Carnegie is fond of telling concerns a crabbed bachelor and an aged spinster, who one day found themselves at a concert. The selections were apparently entirely unfamiliar to the gentleman, but when Mendelssohn's "Wedding March" was begun he pricked up his ears. "That sounds familiar," he exclaimed. "I'm not very strong on these classical pieces, but that's very good. What is it?" The spinster cast down her eyes. "That," she told him demurely, "is the 'Maiden's Prayer.'"—*Cleveland Leader*.

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DR. ALBERT HAM is back from his European trip and will commence the serious work of the season with reference to the National Chorus at once. Rehearsals for the adult chorus have been called for as follows: Male section Thursday, the 14th inst.: Ladies' section, Saturday, the 16th, and the first full rehearsal on Monday the 18th, all to be held in the Conservatory of Music Hall. The more important works to be studied will be the finale of the first act of "Parsifal;" the prologue of Boito's "Mefistofele" and Hiller's "Song of Victory,"—the latter chosen especially on account of the engagement of Miss Alice Neilsen as soprano soloist. The "Parsifal" and "Mefistofele" excerpts will afford Dr. Ham the opportunity of introducing a selected choir of boy singers, specially trained by himself. In the successful production of boys' voices Dr. Ham has gained a world-wide reputation and is referred by such musicians as Sir Frederick Bridge and other lecturers of note as an authority on the subject. The unaccompanied works will include numbers of Bortnianski, Sullivan, Pearsall, Leslie and others, and altogether the concerts of the National, which will be given on January 18th and 19th in Massey Hall, promise to be fully up to the high standard already attained by this enterprising society. As already announced the services of the Toronto Symphony Orchestra are arranged for and combined orchestral and choral rehearsals will be one of the pleasing features of the preparatory work.

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TORONTO, August 26, 1909.

THERE is little trade news of consequence to report this month. Business is always more or less quiescent in July and August. July was unusually active, and while August so far has been quiet, it has been considerably ahead of the corresponding month of last year.

An unusually large business has been done this month in renting pianos for summer cottages. Singing and talking machines, musical boxes, etc., have been in larger request than ever before for summer refreshment rooms, excursion steamers, yachts, and of course, out of town residences. The small goods end of the musical instrument business has been especially active recently and the demand has been largely on good high-priced instruments, and means a spot-cash business. Altogether the summer season—now fast drawing to a close—has been by no means a bad one.

All the principal houses in Toronto are making special efforts for fine displays at the Dominion Exhibition; and some unique specimens of all kinds of musical instruments will be on view.

Payments have been for August very well maintained.

Most of the factories are in full swing.

The Toronto houses having branches in Winnipeg report trade there as unusually brisk, and the outlook as most encouraging.

Heintzman and Company have found business in July a little quiet; "for the first time this year things have been a trifle dull." This applies chiefly to the city trade. Outside orders are coming in well, and the firm is making considerable preparations for the Exhibition. Some most artistically finished pianos have been built for the exhibit of Heintzman and Company. The representative of MUSICAL CANADA was shown some specimens of what will be on view, and they are certainly elegant works of art. The house is preparing for a large fall trade. Player pianos are being turned out by this firm at the rate of one per day.

The Gerhard Heintzman Company report good business. The firm is about to move into new handsome premises on Queen Street, just opposite the City Hall. In consequence the firm is having a clearing out sale of second hand pianos at the old headquarters on Yonge Street, which is bringing a large amount of business. Of course every instrument has been put in first-class condition and is guaranteed by the house. Some excellent bargains are being secured. Manager Fred. Miller says prospects for a good fall trade could scarcely be more encouraging.

Messrs. Gourlay, Winter and Leeming report a marked improvement in the city trade lately. General business is good, with an unusually bright outlook. Payments are steady.

Mr. Frank Shelton, department manager with the Nordheimer Piano and Music Company is doing an excellent trade in all kinds of small goods.

From Halifax, Quebec, Montreal, and other eastern cities liberal orders are coming in—much larger orders than are usual at this time of the year. Mr. Shelton says if the present condition of things be an indication of what is coming later the fall trade will be humming indeed. Mr. Robert Blackburn says there is a steady and satisfactory general trade movement going throughout Canada, and that the house of Nordheimer is getting a fair proportion of it. The Nordheimer grand piano is selling well. Advices from country agents are generally optimistic.

The R. S. Williams and Sons Company have arranged for an unusually fine display of musical instruments at the Exhibition. Not only will there be a handsome collection of pianos of all kinds, but the R. S. Williams section will contain special exhibits of singing and talking machines, practically illustrating the marvellous improvements made in these wonderful and popular little instruments. General Manager Mr. Harry Stanton says that business all round with the R. S. Williams and Sons Company is in first class shape, and that the immediate trade outlook has never been better, if, indeed, it has ever been so good.

Mr. Thomas Claxton says the demand for brass instruments just now is considerable. Mr. Claxton finds a steady increase in business, especially from outside.

Mr. L. Solman, manager of the Royal Alexandra Theatre, has made arrangements with the Bell Piano Company to open a booking-office (from 10 to 5 o'clock daily), at 146 Yonge Street, for the sale of Royal Alexandra tickets.

Messrs. Whaley, Royce and Company hope to be in their new premises early in October. The firm finds business good for the time of year. A large "clearing out" sale is in progress and a considerable quantity of small musical instruments and sheet music is being disposed of.

Ashdown's music store, 144 Victoria Street, Toronto, finds a general improvement in trade.

Messrs. Weatherburn and Glidden, The Arcade, says that they are receiving increased orders for band and other brass instruments.

Messrs. Mason and Risch give a very good account of business. With this house trade all round this month has been far ahead of August last year. Manager John H. Paine says all the indications are for a fall trade of more than ordinary magnitude.

Miss Josephine Egan, the talented pianist who has had charge of the music at the "Penetanguishene" Hotel, at Penetang, Ont., has resumed her duties at the Bell Piano Warerooms, Yonge Street, Toronto.

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ANNUAL SUBSCRIPTION, \$1.00.

MR. GEORGE DIXON.

MR. GEORGE DIXON, whose picture appears on the front page of this issue, has won an indisputed place among the leading singers of Canada by the possession of a tenor voice of great sympathetic beauty and power. Mr. Dixon's singing is characterized with certainty and ease and one never fails to hear from him an artistic, convincing fidelity to the text of a selection. Having studied with some of the world's greatest masters he has come rapidly to the front, winning success on both sides of the Atlantic.

Mr. Dixon has been tenor soloist at St. Andrew's church, King Street, for some years, and is well known throughout Canada for his splendid work in the field of oratorio.

Mr. Dixon's recitals are among the leading features of our musical season. They are greeted year after year with great enthusiasm, which must be most gratifying to the brilliant young artist. The next recital is announced for October 23rd, and promises to be a delightful event, introducing to Toronto several numbers given here for the first time.

MR. R. A. STAPELLS writes: "Enclosed herewith ind cheque for three dollars, covering my subscription to MUSICAL CANADA for 1908, now past due and

for 1909, and also for a year's subscription from date for my father, R. G. Stapells. I like your little paper immensely and would not miss perusing its bright, newsy pages for a great deal. Wishing you the largest measure of success."

TORONTO SYMPHONY ORCHESTRA.

THE managing committee of the Toronto Symphony Orchestra, with increased courage and enterprise, have planned for six concerts this season, the first to be given October 25th, with Mm. Gadske, as soloist. This re-engagement of the great singer will be hailed with delight by music lovers. Other solo artists for this season of concerts will be David Bispham, Mischa Elman, and Fritz Kreisler. The subscription lists will be open at 46 King Street West, until the 9th inst. Conductor Welsman has selected a fine repertory of orchestral works for the series.

MISS EVA MYLOTT.

MISS EVA MYLOTT, whose beautifully rich contralto voice, gave so much genuine enjoyment to those who heard her last season at the Metropolitan church, will give a recital at Massey Hall on the 27th of this month. Miss Mylott has received the most glowing press notices both in the United States and England.



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PLANS OF MENDELSSOHN CHOIR.

THIS season's rehearsals of the Mendelssohn Choir were begun on the evening of September 14th, when a full choir greeted the conductor. The enthusiasm with which the members began the study of the season's repertoire surpassed that of any other first night in the history of the society. As in the past the policy of the society will be to maintain a high standard of efficiency, to announce only works of dignity and merit and to associate itself with the best available orchestral forces and solo artists. The famous Theodore Thomas orchestra will again be the accompanying body and the soloists will include the great Busoni, Mrs. Rider-Kelsey, Mrs. Sharp-Herdien, Mr. George Hamlin, Mr. Claude Cunningham and Mr. Marion Green. The principal works, choral, will be the magnum opus of Brahms, "The German Requiem," and Pierne's superb work, "The Children's Crusade." Shorter numbers by Brahms, Coleridge, Taylor, Tchaikovsky, Granville Bantock, Gavaert, Raff, Cesar Franck, Elgar, and other composers will also be taken up for study. One of the five concerts of the series will be devoted to a matinee orchestral programme with Busoni as soloist.

Of special interest will be the work of the carefully selected children's chorus of over two hundred voices, which is to co-operate with the adult chorus

in "The Children's Crusade." The rehearsals of the young people have been productive of the most gratifying results and no pains are being spared to give a thoroughly representative performance of the masterpiece of the great French composer. Under Mr. Davies' baton the children have progressed so far that the conductor of the Mendelssohn Choir hopes to have a combined rehearsal of the first portions of the work early in October.

PADEREWSKI.

A LETTER from Riond-Bosson, the charming chalet of Paderewski, on Lake Geneva near Morges, brings the news that the great pianist is hard at work revising the first part of his opera, "Manru." "Manru" it will be remembered was produced for the first time in Dresden several years ago, and afterwards had a series of most successful performances in the Metropolitan Opera House and has since then been in the repertoires of several of the operas in Europe. Last summer M. Carré, the manager of the Opera Comique, wrote to Mr. Paderewski telling him that he wanted to do "Manru" at that institution this winter and suggested a number of changes in the first act to which Paderewski agreed. Paderewski has also completed the preliminary sketches of his new opera which is on the theme of "Sakuntala." The book for this is the work of the late Catulle Mendes.

OUR LONDON LETTER.

LONDON, ENG., Sept. 5, 1909.

A SHORT season of opera in English has been opened at the Lyric Theatre by the Moody-Manners Company. They have given a number of excellent performances of such favourite operas as "Tannhauser," "Die Meistersinger," "Carmen," "Faust," etc.; but the most interesting event of their season has been the revival of Wagner's "Rienzi," a work which has not been heard in London for twenty-seven years. Both principals and chorus gave a very good account of themselves, the excellent singing of the latter being particularly praiseworthy; in fact the chorus singing compares most favourably with what one often hears at Covent Garden. Mr. Philip Brozel sang and acted impressively in the title-role, Miss Kate Anderson made the most of the small part of "Irene" and Miss Bessie Weir gave a dramatic rendering of the part of the young Colonna. The parts of Colonna and Orsini were finely sung by Mr. McGrath and Mr. Dever. The only weak spot in the performance was the bad balance of the orchestra, the strings being too weak for Wagner's sonorous instrumentation, so that the brass at times sounded unpleasantly prominent. There is but little in the music of the opera to indicate the height to be afterwards reached by Wagner, who in this early work, intended as it was for the Paris opera, endeavoured to compete with Meyerbeer in that composer's own particular field.

The Promenade Concerts at the Queen's Hall have commenced most successfully, and each evening draws a large and enthusiastic, if somewhat indiscriminating, audience. The orchestra plays as finely as ever, and the strings have been improved. Mr. Arthur Caterall, a well known English violinist who received his musical training in Manchester, has been appointed leader, and he is a distinct acquisition to the personnel of the band. Several interesting novelties have already been produced, including "Salome," a symphonic poem by Henry Hadley, an American composer of undoubted talent, and Heinrich Noren's "Kaleidoscope" (original theme, variations, and double fugue). The former work owes a good deal in its treatment to a diligent study of the methods of Richard Strauss, the orchestration is very clever and striking and the thematic material melodious. It was very cordially received and it certainly deserves to be performed again. Noren's "Kaleidoscope" also proved to be a work of more than ordinary merit and it is to be hoped that this will not be shelved after a single performance. Another im-

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portant work that might be termed a novelty was Smetana's "Vysehrad," a symphonic poem inspired by Bohemian national history and aspirations.

The Savoy Theatre, so long connected with the names of Gilbert and Sullivan, is to be re-opened under the management of Mr. C. N. Workman, an old member of the Savoy Company. This well known theatre will again become the home of comic opera in London, and after a work of this kind from the pen of Mr. Reginald Somerville has been produced we are promised a comic opera by Sir William Gilbert and Mr. Edward German, who in many ways will be a worthy successor to the late Sir Arthur Sullivan.

Looking through the admirable series of picture postcards issued by Breitkopf & Härtel, depicting the monuments raised to great musicians in Europe, the fact that only one of these monuments—the one to the memory of Handel in Westminster Abbey—is in London, is a striking one. It seems a pity, that none of our English musicians, with the exception of Sullivan, a bust of whom has been erected in the Embankment Gardens, should have been honoured in this way. There are also many distinguished musicians of foreign nationality who have passed their lives in England or who have identified themselves very much with the country to whom monuments would have been erected in London had it been a continental city. As it is, our statues are mostly those of politicians or philanthropists, and a gloomy lot they are!

"CHEVALET."

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THE OUTLOOK IN TORONTO.

MANAGER HOUSTON makes the following announcement:

The list of concerts to be held at Massey Hall this season is the largest and most notable known in the musical custom of this city. In the three months before Christmas there will be no fewer than fifteen concerts by artists of organizations of world-wide renown, exclusive of those given by local societies. A notable novelty this season will be two festivals of dancing by talented interpretative Terpsichorean artists, assisted by great orchestras. The season will conclude in April with grand opera by the Metropolitan Grand Opera House forces. The first concert in the Massey Hall course is by Madame Schumann-Heink, the greatest of contraltos, who is a great favorite wherever she appears. Her recital will be on Thursday evening, October 7th. The most marked movement in the musical world during the last year was the interpretation of music by dancing. When a really great dancer joins with a great orchestra we have a most attractive union. Such will be found in the combination of Isadore Duncan and the New York Symphony Orchestra under the direction of Walter Damrosch. This very interesting and attractive event will occur on October 12th. Last year the appearance of these two forces at the Metropolitan Opera House was the sensation of the early musical season. Miss Duncan and the orchestra appeared on several occasions in New York and other cities and the audiences which they drew were literally immense. A remarkable novelty will be the dancing of a Beethoven Symphony, with the Orchestra furnishing the music. Mendelssohn's Spring Song and other well-known musical works will be interpreted in the same manner. On October 19th it is expected that another notable artist, who was not heard in Toronto last year, will make his first local appearance in Dr. Wullner, the wonderful German

lieder singer. He was booked here last year, but the manager of Massey Hall feared that Toronto did not know his quality sufficiently. Now that every city of importance in the United States has asserted his great genius and talent, it is probable that Toronto will also appreciate him. On October 22nd Madame Marchesi, who gave such pleasure last year by her great interpretative gifts, will be heard in concert. On October 27th Miss Eva Mylott, the talented Australian, who was here last year at the Metropolitan church, will give a concert. On November 5th and 6th the famous Royal Welsh Ladies' Choir, of forty-three voices, will be a popular event. A novel sensation is promised for November 26th and 27th. This is the appearance of Miss Loie Fuller and her company with complete orchestra in a programme of classical musical dances. Since her vaudeville days, Miss Fuller has devoted herself to the development of classical Terpsichorean art. She has established a school in Paris. Her company will number fifty muses. The numbers will not be individual, but will be a moving symphony of color. It will be a lyric pantomime glorified by the wondrous lighting effects which La Loie first invented and which she has now brought to perfection. Her company includes the famous Rita Sacchetto, the great beauty of Europe. Her tour will open at the Metropolitan Opera House, New York. Wagner, Liszt, Beethoven and Richard Strauss are some of the composers whose music is thus interpreted. A feature of the tour is a marvellous exposition of "Stabat Mater," and if a local chorus can be arranged this will be a feature of one programme. Sousa, who is as popular as ever and who has not been in Toronto for several seasons, returns to greet his old friends on December 7th. The usual Yuletide performance of the "Messiah," by Dr. Torrington and the Toronto Festival Chorus may be expected. For some reason there has been a great rush for the autumn season. After the New Year the local societies, including the National



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Chorus, the Mendelssohn Choir, the Toronto Oratorio Society, the Schubert Choir, and the People's Choral Union will occupy public attention. Then, as a climax to a very brilliant season, there will be given on April 11th and 12th grand opera by the Metropolitan Opera House Company, including many of the world's greatest operatic artists.

A distinct contribution to the season's programme will be six concerts by the Toronto Symphony Orchestra, which have been arranged with the following artists: October, 25th, Madame Galski; November 28th, soloist to be arranged for; December 16th, David Bispham; February 14th, Fritz Kreisler; March 24th, Mischa Elman; April 24th, final concert.

THE OUTLOOK IN MONTREAL.

MONTREAL, *September 18, 1909.*

THIS season promises to be a banner one in Montreal's musical and theatrical history. Not for years, if ever, has the outlook been so bright. A new concert hall, radical changes for the better in two theatres and a long list of big names are certainties. The old dining-room in the Windsor Hotel is being made over into a concert hall with a seating capacity of one thousand, and Mr. Rueben, of New York, will take charge. A few years ago this room was utilized for an Albani concert, and the great singer expressed her satisfaction with its acoustics. Mr. Lamontagne has entered the managerial field, and is responsible for an announcement of extraordinary interest, viz.: a recital by Dr. Wullner. The Beethoven Trio will abandon the Art Gallery for the larger auditorium of Windsor Hall, giving six concerts; and there is every indication that its successes of last year will be duplicated. Kreisler is booked for one of the Symphony concerts; and Sembrich, Schumann-Heink, Ovid Musin, Rosenthal, Gertrude Peppercorn, and Busoni are among the many famous people we expect to hear. Sousa is due to-night at the Arena, and again on Monday. Alfred Laliberte, the Canadian pianist and apostle of Scriabine, whose work in Montreal two years ago has not been forgotten, is stopping in town and pro-

mises to give a recital before going back to Germany in October.

Miss Grace George has appeared at His Majesty's Theatre; and a stock company of Parisian actors is playing at the Academie Francaise, *née* the Academy of Music, with La Loie Fuller, as a special attraction.

Mr. Harry Dinkenson has assumed the directorship of the Montreal Conservatory of Music, a school founded and controlled till now by C. E. Seifert. Mr. Bayard Haddock is Mr. Martin's successor in Douglas Methodist church. He is an Englishman, educated in England, and on the Continent, and is a singer as well as an organist. Mr. Arthur Egg and Mr. George Brewer, two star pupils of Mr. Illsley's, have taken church positions. Mr. Egg, who has often played in St. John the Evangelist's, a church that is noted for the superiority of its male choir, is now permanently settled there; and Mr. Brewer is similarly installed in Trinity church. Both are looked upon as young men of great promise.

A Montreal girl, Miss Beatrice La Palme, has lately made a hit in London with the Moody-Manners Opera Company.

A. H.

MORT DU BARYTON LASSALLE.

PARIS, FRANCE, *September 11, 1909.*

Le baryton Lassalle est mort hier à l'âge de 62 ans.

Jean-Louis Lassalle était né en 1847, à Lyon, où ses parents étaient négociants. A 22 ans, il fut engagé, par M. Compocasso, comme premier baryton au théâtre du Capitole à Toulouse. Il se fit entendre ensuite à Bruxelles, dans *Hamlet*, au théâtre de la Monnaie. C'est là que M. Halanzier lui fit signer un engagement pour l'Opéra de Paris, où il débuta en juin 1872, dans *Guillaume Tell*, avec un réel succès. Il joua successivement *l'Africaine*, les *Huguenots*, puis créa, salle Ventadour, Vassili, dans *l'Esclave* (1874) et au Théâtre-Lyrique, Lusace, dans *Dimitri*, de Victorin de Joncières (1876). Il rentra à l'Opéra, en mai 1876 et créa en 1877 *Scindia*, dans le *Roi de Lahore*, de Massenet.

Depuis quelques années, Lassalle s'était consacré au professorat et une classe de chant lui avait été réservée au Conservatoire national.

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DATES AHEAD.

October 2—Organ recital, by Richard Tattersall, 4 p.m., Conservatory of Music.

October 6—Song recital, by Mrs. Genevieve Clark-Wilson, Conservatory of Music.

OCTOBER 7—Mme. Schumann-Heink, Massey Hall.

October 12—New York Symphony Orchestra and Miss Duncan, Massey Hall.

October 19—Dr. Wuellner, in recital, Massey Hall.

October 22—Mme. Marchesi, Massey Hall.

October 23—George Dixon, in recital, Conservatory of Music.

October 27—Miss Eva Mylott, in recital, Massey Hall.

November 4-5—Welsh Ladies' Choir, Massey Hall.

November 26-27—La Loie Fuller, with orchestra, Massey Hall.

November 28—Toronto Symphony Orchestra.

December 7—Sousa's Band, Massey Hall.

December 16—Toronto Symphony Orchestra and David Bispham.

December 30—"The Messiah," by Toronto Festival Chorus, Massey Hall.

Dec. 30—"The Messiah" Toronto Festival Chorus, Massey Hall.

January 18-19—National Chorus Concerts, Massey Hall.

February 14—Toronto Symphony Orchestra and Fritz Kreisler.

March 24—Toronto Symphony Orchestra and Mischa Elman.

April 11-12, 1910—Metropolitan Opera House Co., of New York, Massey Hall.

EVA MYLOTT'S CONCERT DATES.

WEDNESDAY, October 6th.—Auditorium, Quebec.

Friday, October 8th.—St. Patrick's Hall, Ottawa.

Monday, October 11th.—O'Brien Theatre, Renfrew.

Tuesday, October 19th.—Opera House, Port Hope
 Tuesday, October 19th.—Opera House, Port Hope.

Thursday, October 21st.—Town Hall, St. Mary's.

Friday, October 22nd.—Opera House, Galt.

Monday, October 25th.—Arena, Montreal.

Wednesday, October 27th.—Massey Hall, Toronto.

Friday, October 29th.—Opera House, Hamilton.

Monday, November 1st.—Opera House, Brantford.

Tuesday, November 2nd.—Opera House, Woodstock.

MISS OLIVE BELYEA, a pupil of Dr. Ham, and a graduate of the Toronto Conservatory of Music, has been appointed to the staff of St. Margaret's College, in the singing department.

PROFESSOR.—What was Nero's great crime?
 BRIGHT PUPIL.—He played the fiddle.

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WINNIPEG CITY BAND.

WHEN the Winnipeg city band was heard for the first time in Toronto, at the National Exhibition last year, they created such a favorable impression that MUSICAL CANADA advised the directors that should the expense be not too great Mr. Barrowclough and his players should be induced to make a return visit. Our suggestion evidently had weight and has borne fruit, for at the Fair Grounds this year this excellent organization was heard daily by thousands during the fortnight of the Fair. Speaking generally, the band plays with all the delicacy and refinement of tone which on their first appearance attracted so much attention, the quality of the wood wind being exceptionally good. Since last season the leader has strengthened his band by the addition of extra trombones and brass basses and has also added a complete set of chimes. The selections played during the two weeks were of course very varied, but there is no doubt that the band was heard to the best advantage in two very strongly written overtures, "Courts of Granada," by Chappi; "Saul," by Bazzini and the "Peer Gynt Suite," of Grieg, the latter selection being given with an interpretation that would challenge the reading of many orchestral productions that have been heard here. As a conductor, Mr. Barrowclough has altogether a method of his own, and he imparts a personality to many so called trivial excerpts that is quite charming and individual. We understand that it is altogether likely that the Winnipeg City Band will be heard at the National Exhibition in 1910.



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SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice. We have no agents in Toronto for the collection of renewal subscriptions.

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SPECIAL CALENDAR

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MR. FITZHUGH COYLE GOLDSBOROUGH, violinist, has recently been heard to fine advantage in Cobourg, Ont., where he played at a concert given by Mr. R. A. Warner of that town. His numbers included the Prize Song from "Die Meistersinger" (Wagner-Wilhelmj) 8th Spanish Dance, Sarasate; Scene Orientale, Goldsborough; "La Ronde des Lutins," Bazzini, and others. Mr. Harold Jarvis tenor, and Miss Blanche Walter, elocutionist, were also heard and made a splendid impression. Mr. Goldsborough's latest professional venture has been a short concert tour in Muskoka and vicinity, in company with Miss Mabel Beddoe, contralto, and Miss Mary Morley, pianist. The tour ended with a most successful appearance at the Royal Muskoka Hotel. Mr. Goldsborough is now in Toronto, where he will remain for the season.

THE Metropolitan School of Music, Toronto, Mr. W. O. Forsyth, director, opened its 15th season on September 1st, since which date, it is reported, a gratifyingly large enrolment of new, as well as former, pupils has taken place. To meet an expected demand, the faculty of the institution has been increased, and a new feature has been the institution of an "Auxiliary" staff of piano teachers who, in addition to giving instruction at the Metropolitan, will also be available by those desiring lessons at their residences. Particulars concerning this and also information regarding the general work of the Metropolitan School of Music are given in an admirably prepared calendar (prospectus) which can be obtained from the secretary.

WAGNER'S, "The Valkyrie," retold in English verse, is to hand from Thomas Y. Crowell & Co., New York. The versification is by Oliver Huckel, who has made successful paraphrases of other Wagnerian dramas. The book is artistically printed and paraphrases action, dialogue and setting at once, thus giving the reader a connected idea of the drama.

VEGARA OPERA AND ORATORIO SOCIETY.

THE organization meeting of Signor Vegara's Opera and Oratorio Society was held on Wednesday, September 22nd, in the Guild Hall. The prospects are very promising, inasmuch as the attendance reached nearly two hundred vocalists.

The following officers were elected: President, Mrs. (Dr.) Harrington; vice-president, Mrs. Frank McMahon; second vice-president, Mrs. Chas. Landskail; secretary-treasurer, Mr. R. H. Schultz. Regular practices will be held Wednesday evenings.

OLGA SAMAROFF.

NEW and unknown works for piano and orchestra are so rare and uncommon that more than ordinary interest is exhibited by musicians when any of the leading pianists announce a novelty. Madame Olga Samaroff, who begins an extensive tour of this country the middle of next month, is going to bring out in Boston a work quite unknown in this country. It is a Fantasia for piano and orchestra, by Charles-Marie Widor, best known to the world as an organist and a composer of organ music. Madame Samaroff is an old pupil of Widor's, having studied the Beethoven sonatas with him, while she was a student in the Paris Conservatoire under Delaborde. Her admiration for him is very great and last spring she was able through her influence in London to arrange a concert of his compositions, in which he conducted the orchestra. For this concert she learned this work and it was then played for the first time in England and had a very great success. So confident is she that the work will become popular when better known, she has decided to play it at several of her orchestral engagements this winter.

BROWN.—What did your wife say about your being so late home the other night?

JONES.—Nothing at all. She just sat down at the piano and played "Tell me the old, old story."

ITALIAN VIOLINS.

BY REV. A. WILLAN

THE steady advance made by Stradivarius in the art of violin making during a career extending over the long course of seventy years, enables his work to be divided into several periods each having their distinctive features; and the works of this maker are



usually described as belonging to the first, the middle, or the later periods; and from about 1686, when he began to assert his individuality, we find a gradual approach towards that style which took definite form about the year 1700, when the middle or golden period is considered to commence.

The recognition of the capabilities of the violin as a solo instrument resulted in the demand for violins of a more powerful tone; and Stradivarius is universally acknowledged to have surpassed all other makers in combining a tone of marvellous carrying power with the pure soprano quality of the Amati, to which he had become thoroughly accustomed, and from which he had evidently no desire to depart. One of the first steps in advance appears to have been a slight increase in the size, that is, in the internal capacity of the violin; and from this, when once determined, the leading makers made very slight deviations; and we find that the varying measurements in the finest violins of Stradivarius and other leading makers, were so proportioned, that the internal cubical capacity of the instruments remained within certain definite limits.

Illustrations are here given of a Stradivarius violin of the early period. The exact date of this instrument is not known, as it bears a fictitious label dated 1700. When it was found that the finest violins of Stradivarius were made subsequent to this date, the original labels of many of the early instruments were removed, and later ones substituted in their place. Although this is a deception that now-a-days has almost ceased to deceive, it is interesting to know the exact date of a violin, and this cannot be determined with certainty in the absence of an authentic label, as the so-called periods of Stradivarius overlap one another, and often to a considerable extent. The date of this violin is considered by Messrs. W. E. Hill to be about 1690, and it agrees with the description of this period in Mr. Hart's well known work. The outline of this violin bears considerable resemblance to that of the "Tuscan" Strad, the date of which is 1690, and of which the Messrs. Hill, in their monograph of this celebrated violin, have given beautiful coloured illustrations. In describing this noted instrument they remark that "the only features which characterize this violin as a work of the earlier period are the slightly greater hollowing out of the model round the edges, the exquisite finish of the purfling, and the drooping



corners;" and it may be added that this description applies equally to both violins.

It will be understood that the comparison between these instruments is made only as a help

towards determining the date. The Tuscan Strad is one of the finest instruments of this maker, robust in character, having a tone of great beauty and solidity, and is covered with magnificent red varnish.

The violin here illustrated is lightly wooded, with varnish of a pale amber colour. The tone is pleasing in quality, being free and easily produced, but somewhat deficient in power. Being on a slightly larger scale than the 1686 Strad previously illustrated, the date may probably be placed somewhere between 1686 and 1690. The scroll of this violin is remarkably beautiful, and agrees with the following description given by Mr. Hart of the scrolls of this period. "We here notice the change in the formation of the scroll. He suddenly leaves the form that he had hitherto imitated, and follows the dictates of his own fancy. The result is bold and striking, and foreshadows much of the character belonging to the bodies of the instruments of his later period, and though it may seem daring and presumptuous criticism, I have often been impressed with the idea that these scrolls would have been more in harmony with his later works than those to which they belong."



Although this violin cannot be classed amongst the finest instruments of Stradivarius, it is an interesting specimen of one of the intermediate periods, and indeed nothing can be devoid of interest which comes from the hands of the greatest of all violin makers.

THE MASON AND RISCH PIANO.

THE Mason & Risch Piano Company have just published an artistic little pamphlet, entitled "Historic," devoted to the story of the origin of the Mason and Risch Grand Pianoforte. The narrative is one in which the firm may well take pride. In 1881 Messrs. Mason and Risch sent one of their ordinary upright pianos to the supreme virtuoso, Franz Liszt, inviting his critical opinion as to its merits. Liszt subjected the instrument to exacting tests, and in a letter to Mr. Risch said of the instru-

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ment: "Its tone, touch and mechanism are perfection." At the same time Liszt urged that the Mason and Risch Company ought to embody the fine characteristics of their upright piano in a Concert Grand instrument. In those days there was little inducement for a Canadian piano manufacturer to turn out Grand pianos, the possibilities of sales being extremely limited. But the firm, inspired by Liszt's praise, constructed two Grand pianos in 1882, and one of these was sent to the great master for his opinion. Liszt in a letter dated November 10, 1882, said: "The Mason and Risch Grand piano you forwarded to me is excellent, magnificent and unequalled." The master, not content with this testimonial, sent Messrs. Mason and Risch a splendid portrait of himself, painted by the famous Russian artist, Baron Joukousky. The pamphlet relates that Messrs. Mason and Risch, encouraged by the appreciation of the great pianist, proceeded to develop their Grand piano, which culminated in their present modern pianos in both the Upright and Grand styles, with their original "aliquot" system, which secures a beautiful tonal equality throughout the instrument. The pamphlet under notice is illustrated with a reproduction of the characteristic portrait of Liszt by Joukousky, and with a photographic representation of Liszt and Fraulein Senkrah, solo violinist, testing the Mason and Risch Upright piano. The pamphlet will be of historic value in its record of a remarkable instance of the development of the piano industry in Toronto.—*The Globe*.

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OPERA & DRAMA

THE TORONTO THEATRES.

THE theatrical season of 1909-10 has started off well or at least as well as can be expected in the circumstances. It is an old saw that competition is the life of trade and though this theory has been disputed by economists it is surely the life of the theatre in provincial cities. A whole rivalry extending throughout the many branches of the theatrical business seems likely to assure to us the best that is going. Whether this best is very good or not the coming season will show.

So far as is usual at this time of the year the productions sent us have been mainly light musical and spectacular, but we have not been entirely starved of serious offerings, possessing something more than a momentary interest.

From every point of view, whether of acting or dramatic interest Alexander Bisson's emotional drama, "Madame X," is by far the most important offering yet presented and it is likely to be remembered as one of the cardinal events of the season. If signs fail not it is likely to become for two or three decades at least part of the permanent repertory of the emotional actress and achieve a position similar to "La Dame Aux Camelias," "Frou Frou," and to quote a more recent instance, "The Second Mrs. Tanqueray." Nothing more heart-grIPPING than the last act has been achieved by the French school of theatrical writers, who are past masters in inducing people to enjoy a good weep. If tears are chastening then assuredly "Madame X" is for to retain a dry eye in one's head as the drama draws to a close would be to leave the impression on one's neighbors that one had a heart of stone and was altogether a person fit for "treason, stratagems, and spoils." For two generations Bisson has played on the risibilities of the public with sparkling if *risqué* farce until he has become adept in every device that can hold the attention of the average audience. Having seldom failed in his efforts to tap the springs of laughter he has used his wand to unloose the sources of tears and has succeeded equally well. He uses the three great chastening elements of suffering, sacrifice and forgiveness in his dramatic crucible and he mixes therewith a little irony, a rich seasoning of sensation, and the whole being well amalgamated he refines his product with that delicate theatrical artifice in which few outside his own country are adept.

"Madame X" is not a drama of ideas such as most of the modern Frenchmen, with the exception of Bernstein, who is many years Bisson's junior, are writing. It is merely an emotional narrative so plausibly done that although the long arm of co-

incidence reaches over every act it all seems true in the telling. It was a critical axiom with a very brilliant American writer, the late H. C. Bunner, that if a man wrote a story about meeting a green dragon walking down Broadway and wrote it so well that in the reading of it you for the time being believed the tale, then that was realism. "Madame X" deals with the exceptional, not to say with the impossible, yet while the tale is being developed it all seems true. Sketchers of the plot, which no doubt many persons read, fail to give any idea of the appeal that the enacted story makes. This, I think is due to the fact that the dramatist relies in no small degree, for his most poignant effects on the skill and training of his interpreters. With a large force of trained actors such as the theatre of France affords a Parisian playwright feels safe in accomplishing this. To obtain the full effect of Bisson's situations, the actors must not only have a command of emotional utterance, but must be expert pantomimists as well. In truth throughout the remarkable last act, the tone effect of the scene depends upon how the spoken words are received not by those in the pit, but by the silent auditors on the stage. Thus, when the young attorney who is the son of "Madame X" is making his speech, which is really a very conventional speech such as may be heard at any assize in the Dominion of Canada, whenever a skilful lawyer has a female client whose guilt is clear, the tears of the audience are won not by the young man's words, but by the manner in which they play on the emotions of the mysterious woman in the dock, the grief stricken man sitting behind the judge and the faithful friends crowded among the spectators. The situation is quadrupled in interest by the fact that the speaker is absolutely unconscious of the effect of his own words and is intent only upon the jury. Nor is this complete dependence on purely mimetic effects confined to the trial scene. In the prologue just after the husband has thrust his erring, but repentant wife from his home, an old acquaintance comes in and commences to chatter about her in the most tender way. The grip of this situation lies in the way the husband receives this inopportune interlude.

Considering that the English speaking stage affords very few actors who possess this mimetic gift, Mr. Henry W. Savage and his stage managers have done wonders in staging the piece so effectively as they have. Personally I saw the seventh performance of the work and it goes without saying that by the seventieth performance the play should receive a much more moving exposition than that which so gripped the emotions in the first week

of its American career. As those who have read these little causeries for the past two or three years are aware, the writer has frequently insisted on the mimetic gift as a prime essential in acting that the majority of actors were apt to ignore. In the case provided by Mr. Savage only two of those to whom the main characters were allotted came up to the full artistic possibilities of their roles. I am not alluding to the incidental characters which were for the most part capitally done by competent and experienced artists. I am alluding to the quadrangles of characters about whom the emotional interest clings,—the drugged degenerate wife who clings steadfastly to her one ideal even at the sacrifice of her own life, the stern and sorrowing husband, the tender emotional friend who has also loved the woman in the fragrance of her youth, and the son whose future is the pivot about which all their actions are centred.

That Miss Dorothy Donnelly got all or at least will in time assuredly get all that is to be wrung from the role of "Madame X" I see no reason to doubt. She has power, magnetism and intelligence. Her theatric touch is sure and the mobility of her countenance exceptional and even amazing. She uses facial expression to illuminate her lines in a manner that constantly reinforces the interest not only of her own performance, but rounds out every scene in which she figures. The other member of the cast who comes fully up to the requirements of the dramatist is Mr. Robert Paton Gibbs, who portrays the nervous excitable, but faithful friend of the family in a manner wholly delightful. With a light, yet agreeable voice suitable to the character he combines a genuine mimetic eloquence, both in facial expression and gesture. In truth he gets under the skin of his role in a remarkable degree and it would be an education to young actors to witness his unobtrusive pantomime in the trial scene when he, before any of the rest, recognizes the prisoner in the trial scene. The chief artistic assets of Robert Droult to whom has been entrusted the role of the husband are his dignity of bearing and his noble sonorous voice. These qualities tide him over many of the difficult places, but face and personality are immobile and impassive and in passages where the mimetic gift is necessary to color and round out the situation he has to resort to the dreary old ruse of bowing his head and hiding his face from the audience. The task imposed on Mr. William Elliot, who plays the role of the son, is not a difficult one to a young man with a winning personality and gracious utterance. He is by no means a perfect actor yet, but an exceptionally promising actor who should do something with

himself if some manager does not get hold of him and exploit his charm at the expense of his art.

Another play which has won considerable applause for its purely theatrical qualities despite its absolutely disproportionate and degenerate view of life and civilization is "The Man from Home," by Booth Tarkington and Harry Leon Wilson. It is a play written primarily to "jolly" the people not wholly peculiar to the Middle West, who think it a sign of a sterling character to say, "You was," and hold that a linen duster may conceal a heart of gold whereas any more sumptuous garment is a cloak of villainy. Mr. Booth Tarkington is far too intelligent and gifted a man to believe in the rot that this play tries to inculcate. He believes in using honey to catch flies and he has got the kind of a man who would regard this play as a serious picture of life sized up. While he is patting him on the back with one hand he has the other in the good soul's pocket.

Now everybody knows that while the nobility of England may have many sins to answer for they are not as a rule fools or criminals. Indeed it might be said that they do not need to be the latter. On the other hand if ex-President Roosevelt and all the "muck rakers" of all the best American magazines are to be believed, lawyers of the type of Daniel Voorhees Pike from Kokoino, Ind., are as a rule servants of the Standard Oil Company and any other corporation whose business they can get hold of. They are "smooth" fellows just as the gentlemen in the play are smooth, ready of tongue and resourceful in a crisis, but their innate nobility of soul is open to question. They are out for number one by heck, and they don't care who knows it. Up to a certain point Daniel Voorhees Pike is an accurate representation of the type and it is his wit and resources that makes this bald and unconvincing narrative palatable. It is only when the authors try to convince one that this corn-fed product is the first flower of civilization that the intelligent listener wants to turn to the patent medicine advertisements as an edifying and reliable sources of information and entertainment.

That rare achievement, a Canadian drama, albeit dealing with a part of Canada comparatively few Canadians know anything about, has been in our midst in the shape of Mr. Eugene Walter's play, "The Wolf." In scenery, at any rate, it was a capital representation of the northern wilds in the autumn of the year and the play itself is a stirring and effective little narrative. I fancy that it was written before the same dramatist's "Paid in Full," because it possesses none of the character development and the mutual play of temperament upon action that distinguished that successful work. In "The Wolf," the outlines of the characters are all arbitrarily fixed almost from the rise of the curtain. There are no psychological surprises. The characters are moved about as men on a chess board, but the movements are picturesque and when Mr. Walter gets his action going, it goes snappily and effectively.

The acting of the play was rather uneven. Few

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of the performers realized that the complexion of folks who live in the wild lands at the end of summer resembles that of a pair of old tan shoes. There was one character named McTavish, who had the accent and appearance and perhaps something of the manners of a subscriber to the *Globe* of 1846. So far as his speech went he was excellent, but his bearing was absolutely sepulchral and there was nothing of the healthy woodsman about him. Mr. Carl Anthony is a man with a fair romantic gift, but he had some difficulty with the French Canadian dialect of the hero. Mr. Walter has exceeded the bounds of possibility in the nomenclature of his character. Fancy his naming his villain, a ruthless pursuer of women, Macdonald! There are many Macdonalds in Canada. In some sections you could not throw a brick without hitting one. There is probably no living Canadian who has not known some one of the name ultimately. And who has ever known a Macdonald who was not a chaste upright God-fearing man,—a man who would go half a mile about rather than look sidewise at a woman?

The numerous lighter entertainments of the month have brought to us numerous popular comedians whose doings from the raw material for many a story in the Sunday supplements of newspapers across the line, whose names are household words in theatre going households. Many of these gentry produce in me a strong desire to go out and talk to the door keeper. But there is one who never palls on me and whose personality I hope will remain unchanged. He is Mr. DeWolf Hopper, who holds his own as a star while most of the comedians who started out in the race by his side have steadily waned in popularity. He is a man who is funny and magnetic and never vulgar. A man who as it were links arms with his audience and says, "Come on let's make a night of it together." This year he has a hybrid piece: a farce entitled, "A Matinee Idol," which is in the throes of being converted into a musical comedy. He receives material assistance from Miss Harriet Burt, a handsome, graceful and talented young woman.

Mr. Eddie Foy's offering, "Mr. Hamlet of Broadway," was almost as gloomy as the Dane himself. The time has come for Mr. Foy to gracefully recede into vaudeville if he is not content to stay at home and live on his reputed fortune. His type of "mugging" is out dated as witness the success of Mr. Victor Moore, an amusing and magnetic comedian within his limitations who depends for his mirth on his own efforts.

The local rivalry for pre-eminence in the domain of high class vaudeville bids fair to bring us some most interesting episodes this season. It has already shown us Mr. J. K. Hackett, in a crude but

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effective sketch of Hugo's Jean Valjean, in which this popular performer showed a resolve to act rather than pose, and Mlle. Dazie, a graceful dancer and a pantomimist of rare talent and magnetism. Nor can one close without a tribute to another pantomimist of a different school, but a man with an extraordinary gift, "Slivers," the Barnum and Bailey clown, who has been promoted to the foot lights. Not only is he marvellously expert in telling a story without words, but underneath his grotesquerie there is an essential quality of human nature which adds immensely to the relish of his entertainment.

HECTOR CHARLESWORTH.

September 24, 1909.

INSTINCTIVE VOCAL GUIDANCE VERSUS MECHANICAL-TONE PRODUCTION.

BY DAVID C. TAYLOR.

A paper read before the Vocal Department of the New York State Music Teachers' Association on Thursday, June 1, 1909.

AS YOU are all no doubt aware, the opportunity to address you this morning came to me mainly because of a book, which I have recently written, called "The Psychology of Singing. With your kind indulgence, I shall try to give you as concisely as possible a summary of the statements and conclusions of the "Psychology." Naturally, the limited time allotted will not permit me now to prove all my points, and I can only assure you that the proof is given in full in my book, and that no one has seriously questioned the soundness of my reasoning processes nor the justice of my conclusions.

Something is wrong with voice culture. Whenever two or three teachers of singing are gathered together, the problem of how to use the voice is the inevitable topic of discussion. No one knows how to train the voice; the supreme desire of every vocal student is to learn how to produce tone properly, yet no one has any definite and unfailing system of vocal management to offer him.

This unsatisfactory condition is not due to any lack of attention paid to the subject. The voice has been exhaustively studied, and the books written about it would fill a small library. But for some reason all this study and investigation have been fruitless. There is no lack of methods—in fact, it would be hard to find two teachers who follow the same method. True, there is a near approach to agreement as to what should be the principles of a sound method. As a general thing teachers hold that the correct use of the voice is to be attained by mastering the individual elements, of tone production—breathing, breath-control, laryngeal action, chest resonance, nasal resonance, tone focussing, forward emission, etc. But when it comes to deciding what is the correct way of managing the breath or the laryngeal action, or of performing any other of the elements of tone-

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production, then all agreement ceases and primeval chaos reigns.

Now I have no argument to offer in favour of any particular system of vocal mechanics. On the contrary, I have what seems to me convincing proof that every one of these systems is on scientific grounds fundamentally wrong. The manner of taking breath does not affect in any way the correctness of the tone sung; breath-control is a complete fallacy, and so also are the accepted notions of tone emission, chest and nasal resonance and laryngeal action. That is one thing wrong with voice culture—all the means it uses for training the voice are based on scientific fallacies.

Are we to conclude from this that nothing whatever is known about the voice or its workings? Not at all. You all possess a vast fund of highly valuable information about the operations of the voice. This information is acquired solely by attentive listening to voices, and its nature can be understood only by one who has for several years

made a daily practice of hearing singers and vocal students. When you listen to a throaty vocal tone, something in the quality of the tone conveys the impression that the singer's throat is stiffened and contracted in producing the tone. In the same way you can feel that a nasal tone results from a wrong contraction of the nasal cavities or soft palate. On the other hand a perfectly used voice gives you a highly satisfactory impression of poise and muscular adjustment. This knowledge of the voice's workings, gained by attentive listening, is one of the teacher's most valuable guides in training the voice. If it is, as I have said, possessed by vocal teachers generally, why is all present-day vocal instruction so unsatisfactory? This question cannot be answered until we consider another fundamental fault of all modern voice culture.

At the base of the whole scheme of modern voice culture is found one primary and fundamental error. A mistaken notion about the management of the vocal organs is so universally accepted as true that you may be staggered by hearing this belief denounced as false. The fundamental error is this: Everybody believes that you must know how the voice operates before you can control it properly, and that you must consciously and voluntarily do something with the vocal organs in order to make them act correctly. From this erroneous belief all the troubles of voice culture have flowed. Before we ask how the voice can be made to act properly, let us for once and all disabuse our minds of this popular fallacy. We do not need to know how the vocal mechanism operates, nor are we called upon to control its operations in any direct or conscious way.

Yet it is a certainty that the vocal organs can operate in a wide variety of ways, and that for perfect singing they must operate correctly. How then can the singer learn to govern his voice and to cause it to operate in the correct manner? The answer to this question is readily found when we consider the means by which all other voluntary muscular activities are governed. You do not cause your hand to make the various movements it performs in writing by directly bidding any muscles to contract. Your eye guides your hand, and you pay no attention to the highly complex muscular contraction involved. A very complicated set of muscular contractions takes place; these contractions are directed in some mysterious way by an instinct lodged in the nerve centers governing the muscles. You cannot follow the operations of this instinct, and you do not need to. All you need do is watch your hand, and it will move as you bid it.

In exactly the same way the operations of the vocal organs are directed by the sense of hearing. When you wish to sing a note of a certain pitch your ear mentally sounds the pitch, and your laryngeal muscles instinctively adjust themselves to produce that exact note. You need pay no attention to this adjustment of the vocal organs;

indeed, you could not improve upon the natural processes of vocal adjustment by any amount of study or attention. The quality of the tone is also governed directly by the ear. You hear mentally the quality of tone you wish to sing, and the vocal organs adjust themselves for that quality. This is the lesson that the vocalist learns from the study of psychology—that the voice is guided solely by the ear.

It is thus seen that all the present accepted principles of voice culture would be superfluous, even if they were true. There is utterly no need of any mechanical means for guiding the vocal organs. Yet even that is not the worst charge that can be brought against modern methods. It would be bad enough if present methods merely failed to train the voice, but the truth is even worse than that. Based on the notion that the voice requires to be consciously and mechanically governed, present instructions in singing always turns the student's attention to his throat. Owing to a peculiar nervous adjustment of the throat muscles, by turning your attention to the vocal mechanism and trying to govern directly its muscular operations, you cause all the muscles of the throat to contract involuntarily. This involuntary contraction of the throat muscles produces throat stiffness, and when the voice is habitually used in this condition, the throat muscles are almost inevitably strained and the whole organ more or less injured. Throat stiffness and muscular strain, resulting from the erroneous practices of modern methods, cause the ruin of hundreds of promising voices.

Modern vocal teachers try to apply in instruction two sets of principles which are utterly contradictory and mutually destructive. On the one hand they believe in the necessity of guiding the voice consciously and directly, and they, therefore, attempt to apply the erroneous mechanical rules and exercises based on this mistaken belief. On the other hand their musical training and artistic nature lead them to abhor throat stiffness and the ugliness of tone which it causes, and they instinctively, even though unconsciously appeal to the voice's natural faculty to obey the commands of the ear. A state of chaos inevitably results from this attempted combination of contradictory principles.

Notwithstanding the universal belief in the idea of mechanical vocal control, strictly mechanical instruction is not by any means so prevalent as the text-books and scientific treatises on the voice would indicate. Only a very small proportion of vocal teachers try to get their pupils to perform the various muscular "stunts" described by the anatomical writers and lecturers. It is all very well to tell us, for example, that arytenoid cartilages rotate to bring the vocal cords together. We cannot directly govern the movements of these cartilages, nor can the will directly influence the actions of the laryngeal muscles, either intrinsic or extrinsic. But the mistaken notion of mechanical guidance of the voice is constantly put forward,

and the pupil is invariably given to understand that he must "do something" to make the voice act correctly. Vague instructions such as "bring the tone farther forward" or "hold the breath steady on that tone" have no meaning whatever for the vocal student, yet that is about as much assistance as he ever gets in learning to acquire the correct vocal action. The only result of this kind of instruction is to cause the student to stiffen the throat.

An important feature of all vocal instruction is the correcting of faults of production. To locate the pupil's faults the teacher generally relies, more or less consciously, on the impressions of muscular tension imparted by the sound of the tones wrongly produced. This is eminently proper and would be effective, but for the mistaken idea that the pupil must be made to understand the mechanical nature of the fault, and that mechanical means are necessary for correcting the fault.

Voice culture is entitled to be put on the same basis with instruction in any other art. Singing has its technique, just as painting has; but this technique is not acquired by attention to mechanical doctrines or muscular operations. In the study of painting the hand acquires skill by always obeying the commands of the eye. In exactly the same way the voice attains technical perfection by following always the guidance of the ear.

To train a voice for artistic singing is a much simpler process than is commonly believed. It requires only that the student be trained to be a good musician, that his ear be cultivated to hear the characteristics of a pure musical tone, that he learn to hear his own voice, and that in his lessons and daily practice he constantly strive to sing tones of musical truth and beautiful quality. The first duty of the vocal teacher is to educate his pupils to be musicians; only a cultured musician can appreciate what is meant by a pure musical tone. As the voice is guided solely by the ear, the ear must know the sound of a pure and correct tone before it can demand it of the voice. In addition to being himself a cultured musician, the vocal teacher must have thorough command of all his own vocal resources. It is not necessary that he have a voice of rare beauty and power, for the characteristic features of a perfect vocal tone are the same in all voices. The teacher must be able to sing perfect tones as a model by which the pupil guides his efforts. Rational vocal instruction seeks its results directly. In every lesson the teacher now and then sings a few notes or phrases correctly, in perfect tune and without any wrong throat tension: the pupil listens closely to the teacher's voice, and tries to make his own tones of the same character. Week by week as lessons and daily home practice go on the pupil's voice comes gradually and steadily nearer to the correct standard. At no time does the pupil seek to get inside his own larynx and make it act in any special way. He simply listens to himself and sings as truly and beautifully as he can.

It is time for a great change to take place in voice

culture. A mistake was made some sixty years ago when people began to try to interpose a mechanical medium between the ear and the voice. The old Italian masters sought results directly, and while they were ignorant of any scientific basis for their method, modern science bears them out and proves that they were in every way correct. Now, that the fallacy of the notion of mechanical vocal control is exposed, and the supposed principles of voice culture based on this fallacious notion are proved erroneous, it is only a question of time when all these mistaken doctrines will be utterly discarded.

What has the vocal teacher to fear from this impending change in vocal methods? In my opinion nothing whatever; on the contrary, he will be enormously benefited. Instead of constantly groping in the dark, not knowing what to do with his pupil's voices, he will find himself possessed of an assured grasp of his subject, once he abandons his erroneous beliefs. The vocal teacher of to-day is not called upon to learn anything new in order to adjust himself to the new conditions, for it is safe to assume that he is now a thoroughly cultured musician, acquainted with the highest standards of artistic singing. When the change in methods of instruction in singing has been completed, voice



JESSIE MACLACHLAN

Scottish Prima Donna—The World's Greatest Ballad Singer.

Now touring Canada and the United States, under the management of Wm. Campbell, of the Canadian Musical Bureau, Toronto.

culture will once more enjoy that position in the public estimation to which it has always been entitled.

WELSH LADIES' CHOIR.

ATTENTION is directed to the advertisement on second page of cover, announcing two concerts at Massey Hall, by the famous Welsh Ladies' Choir, of Cardiff. This society of forty-three singers, had the honor of giving a concert for the King on board His Majesty's private yacht when they received most enthusiastic testimony as to their merits from royalty. The ladies will appear in Toronto in their quaint and picturesque national costume.

It may be mentioned that among the members of the Chorus are half a dozen distinguished solo singers.

A PROMISING MUSICIAN.

LAST month Mr. H. Gordon Langlois paid a short visit to his parents, Mr. and Mrs. Herbert Langlois, 149 Rusholme Road, Toronto. While in

Harry Field, an old Torontonion, who is rapidly making a record in Germany in advanced musical circles. Mr. Langlois' early education was obtained at St. Andrew's College, Toronto, and while quite young showed a decided talent for music. On completion of his University course he decided to take up seriously the study of piano and organ and returns to Germany with this object in view. He is also a violinist of no mean ability and a composer of merit, several of his compositions for the voice being marked by much originality. We predict for Mr. Langlois a brilliant future and Toronto will watch with much interest the career of this talented young musician, who in a marked degree is possessed of soul, temperament and originality.

THE TORONTO CONSERVATORY OF MUSIC.

THE present season opened at this institution on September 1st with every indication of renewed activity on the part of the officials and Faculty, and with a large number of pupils, despite the counter attractions of what might be called the autumn carnival time. While it is true that many other matters are apt to occupy the young at this season, making it difficult for them to forego pleasure and take up serious study, it is also true that numbers of strangers are in Toronto annually during September and that many of these probably avail themselves of the opportunity of visiting, among other prominent educational institutions, the handsome group of buildings, which comprise the Toronto Conservatory of Music. The impression created by these fine and attractive premises may doubtless serve in many cases as a lively spur to ambition, and as surroundings are more important to-day than they were ten or twenty years ago the Conservatory sets a good example of elegance and fitness, being strictly adequate and up-to-date in all external and material directions. In the matter of instruction is also may be said to set a high standard and to keep to it.

The present month, October, will witness several interesting affairs in the Music Hall, serving to usher in the musical season. On Saturday, October 2nd, at four p.m., the first of a series of organ recitals on the Casavant organ in the Music Hall, will be given by Mr. Richard Tattersall, organist and choirmaster of the Church of St. Thomas, Toronto. The programme will include Bach's great G minor, Fantasia and Fugue, the Ride of the Valkyries, pieces by Cesar Franck and Tchaikovsky, and a Rheinberger Sonata. The second recital of this series will take place at the same hour on Saturday, October 16th.

On October 6th, Mrs. Genevieve Clark-Wilson, a new and talented member of the staff, late of Chicago, will give a recital of well chosen and contrasted songs, nineteen in number, ranging from classical oratorio and operatic airs to ballads and modern artistic songs. Two arias by Puccini should form a delightful novelty. Mrs. Wilson comes to Toronto with a good reputation as teacher and concert vocalist gained in all the large cities of the



H. GORDON LANGLOIS

the city Mr. Langlois gave a few private recitals which were very enjoyable and stamp this young artist as possessed of true musical instincts. Mr. Langlois is a graduate of Toronto University, having taken his B.A. degree in 1907. For the past two years he has studied piano in Dresden, and has made remarkable progress under the tuition of Mr.

United States, and there will certainly be much interest shown in this her first appearance at the Conservatory of Music. She has already sung at festival concerts in Massey Hall. In addition to the regular instruction, lectures, etc., throughout the day and evening, the Music Hall is in almost steady commission, with the rehearsals of the Mendelssohn Choir, the National Chorus, the Symphony Orchestra and other organizations.

OTTAWA AND MONTREAL SUBSCRIBERS.

MR. L. W. HOWARD is hereby authorized to collect subscriptions and renewals in Ottawa and suburbs, and Mr. Philip King to collect subscriptions and renewals in Montreal and suburbs.

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street; in Montreal at the store of the Nordheimer Piano Company; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Victoria, B.C., by Waites & Company; in Toronto, by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

One of the greatest tributes, perhaps, ever extended to a Canadian piano designer was that accorded to Mr. Payne, the chief designer of piano cases at the Bell factories in Guelph, when the little Mission instrument he designed for the Toronto Exhibition was purchased by the Roycrofters of East Aurora, N.Y. These followers of the Elbert Hubbard are themselves great adepts in the manufacture of har-

monized mission work, and it is certainly a great tribute to the skill of a Canadian designer that his work should have been appreciated in this way. There have been so many demands for this style of piano that the Bell Company have decided to manufacture it extensively. The instruments will all be fitted with the patent metal tone sustaining frame, which is used in Bell pianos exclusively.

MR. EDWARD BARTON, of this city, has accepted the position of singing master and director of the Peterborough Conservatory of Music.

THE would-be prima donna paced the floor with nervous emotion. "Julian," she suddenly demanded, "what opera do you think would do justice to my voice?"

And Julian, the manager, tugged at his black cigar and responded sardonically:

"Ah, madam, it would be a pleasure to hear you in the great anvil chorus. Your voice would make the blacksmith scene perfect."

"And the connection between my voice and a blacksmith, sir?"

"The heavy rasp in it, madam; the heavy rasp."

And then Julian escaped from the green-room just in time to dodge a gilded chair.—*Chicago Daily News.*

STILL, still a thousand singers, but how they faint and fail

Since Shelley sang the skylark and Keats the nightingale!

And read us now the reason, nor read that reason wrong;

He only is true singer who sings for love of song.

—*Atlanta Constitution.*



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THE WILLIAMS COLLECTION

Our Collection contains many Violins by the celebrated Old Italian, English and French Masters, such as Amati, Guarnerius, Guadagnini, Grancino, Gagliano, Landolfi, Testore, Pique, Vuillaume, Banks, Parker, Forster, etc.

Our testimony as to the 'genuineness of Instruments is now universally accepted as the leading authorities in America.

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143 Yonge Street, Toronto

ERNST ALBERT COUTURIER.

MR. COUTURIER, whose portrait we reproduce, has the reputation of being America's greatest cornet virtuoso. He has an astonishing *technique*, a fine command of all shades of tone, and a warm temperament. His compass on his instrument is more than five and a half octaves. He is called the "Arpeggio King," owing to the ease with which he plays arpeggios in all keys.

Messrs. Whaley and Royce report a great improvement in business this month, both locally and elsewhere. The firm has been doing a large clearing out trade in sheet music and small stuff, previous to taking possession of new and more commodious premises higher up on Yonge Street.

Messrs. Wedderburn and Gliddon, The Arcade, are in good shape to meet an active winter demand.



ERNST ALBERT COUTURIER

The Gerhard Heintzman Company hope to be in their new and handsome premises on Queen Street before the end of next month. The firm has been doing big business with their "moving sale," and has got rid of a wonderful quantity of stock of all kinds. Manager Fred Killer says trade all round is steady and payments are good.

AMONG recent acquisitions by Mr. R. S. Williams, the violin expert, are two fine Gaglianos, bearing the guarantee of Hart and Son, of London, Eng., also an autograph letter of Beethoven, dated Vienna, 1803, written in French. The letter announces the forwarding of two *Airs* with variations, which Beethoven had just completed.

A BUSINESS CAUSERIE.

TORONTO, September 27, 1909.

THERE has been a marked improvement in business this month. All the summer all branches of the music trades have been more than usually active, but now people have mostly returned to town and in the retail departments particularly our music stores are experiencing a daily increasing activity.

Mr. Henry H. Mason has just returned from a pleasant eastern holiday trip. Mr. Mason was pleased to find, on his return, that business was in a most satisfactory condition. Trade with the Mason and Risch firm has been very good, and Mr. H. H. Mason looks forward to an extra busy fall and winter demand.

The Heintzman Company are much gratified at the result of their Exhibition business, it having shown by far the largest returns of Exhibition trade in the history of the house, and, more satisfactory still, a heavy proportion of it was for spot cash. Manager Charles Bender was on his vacation when the representative of MUSICAL CANADA visited the headquarters at King Street West, but Associate-Manager Arthur A. Beemer, with his customary complaisance and affability, posted us well. All round trade with the Heintzman Company was never in such good shape; from all over orders are coming in rapidly, for large supplies of the best grades, of pianos; the retail and local trade is rapidly pulling together again from the summer slackness; country paper is being well met, and city collections are good. The outlook is first-class.

With the house of Nordheimer business in all branches is especially satisfactory. Travellers are sending in good orders and report a healthy business tone all over the Dominion. The more local and especially the city trade has advanced in a surprising manner during the past few weeks. Several Steinway pianos have been sold lately, and the Nordheimer grand piano is in steady demand. The retail trade in sheet music is very active, now people have left their country residences and are settling down for the winter in town. Departmental Manager Frank Shelton finds an increasing business in all lines of small goods. Harold L. Mihell is well en route now in the eastern districts, and is sending along most encouraging reports.

The R. S. Williams and Sons Company are very busy in all departments. The piano trade is excellent, and shipments have never been so large. The new scale Williams' piano especially, is an astonishing seller. General Manager Stanton says the outlook could scarcely be better. Reports from their Winnipeg branch show that business there is making marvellous developments. The manager of the small wares branch of the business, Harry Claxton, says that he is shipping orders about as rapidly as is possible, and that trade is rushing. Since the opening of the practically new premises on Yonge Street the retail trade has made remarkable progress.

New Cremona Violins

SEIFERT &
GROSSMAN

LIEGE, February 28th, 1907.

The two violins of Messrs. Seifert and Grossman of Berlin which I have just played are marvels of the luthier's art in point of workmanship as well as beauty, sonority, and tone. I fully was playing on a various and guaranteed best period.



well as beauty, sweetness of believed that I genuine Stradivarius of their

The work of Grossman is a means a new era ing and will be all the virtuosi those who cannot pay the exorbitant prices for old Italian violins.

Seifert and revelation. It in violin making welcomed by and especially

OVIDE MUSIN.

Send for Literature

G. L. Muir & Sons

Gloucester, Mass.

Mr. R. S. Williams has lately effected some sales for choice violins, and reports the enquiries for superior grades of these instruments as coming in from all parts of Canada with an increasing frequency. Collectors have no reason for complaint.

Messrs. Gourlay, Winter and Leeming have experienced a marked advance in trade since the close of the Exhibition. The city trade is steadily growing, while orders and reports from different parts of the country place the certainty of a first-class fall trade beyond any possibility of doubt.

Mr. Thomas Claxton tells me that business with him is all round good. Mr. Claxton has just issued a tastily little catalogue of the articles in which he deals; the catalogue is of especial use to out-of-town dealers.

The representative of MUSICAL CANADA when he called on Manager Sharkey in the Bell piano warehouses, found him a busy man indeed and he was optimistic regarding fall business. Since Exhibition closed all the Bell Piano staff have been working in the evenings as well as day time to keep up to the demand. Mr. Mr. Sharkey admits that their Summer trade was light but like the rest of the piano dealers feels that all the manufacturers and dealers will do an increased business this fall.

From Ashdown's music store, 144 Victoria Street, encouraging reports are received.

Mr. H. W. Burnett and Mr. Frank Stanley are both optimistic as to the early future of the music trade.

H. HORACE WILTSHIRE.

STORIES ILLUSTRATING POPULAR HYMNS

VI.—THE CALL—"FATHER, I KNOW THAT ALL MY LIFE" (Anna L. Waring)

BY A. B. COOPER.

Two young men in tennis flannels were lounging on the lawn beneath the shade of Tennyson's avenue of limes at Cambridge.

"Well, I'm finally booked," said Jack Atherton. "I had a letter from the governor this morning saying that I had got to take orders, whether I wanted to or not. You see, the incumbency of Castle Atherton Church has been in the family gift for untold generations. It's a sort of family preserve—like the coverts, don't you know? And as my brothers have all shirked the job—one for the *corps diplomatique*, another for the Indian Civil Service, and another for Coolgardie—I am the last hope of the house. So I received my ultimatum this morning—the Church, or——" Jack made a significant sweeping motion with the fingers of the right hand over the palm of his left, which said more plainly than words, "Off the slate I am wiped."

Jack's companion, with his head pressed against the canvas of his deck chair, was gazing up into the limes, where a couple of starlings were whistling to one another, and for a few minutes he did not speak. He was a big-limbed young fellow, and if his face had been covered, one might have thought him just the build for an officer in the Guards. But his face belied his body. It had all the intellectual fineness of an ascetic. It might have been the head of John Locke, set on the body of the "Dying Gladiator." The brow stood out in knots over the grey eyes, and every movement of the mobile mouth was indicative of character.

"You know that I am going to be a Wesleyan minister, I suppose?" he said at last.

"A what?" Jack almost shrieked, sitting erect in his deck chair, cuddling his knees with his arms, and staring at his companion as if he had suddenly become a thing of wonder.

"A Wesleyan minister," said the other. "Why are you surprised?"

"Well, of all the born fools you are the biggest, Simpson! Why, man, you are chucking your career clean away! Now, mine's a sort of forlorn hope. I am little use anyhow; and, besides, I have no choice. The governor's absolutely implacable this time, and it's a choice between the Church and—well, paddling along for myself, at least. But with you it's different. Great Scott! A Wrangler, who could have a Fellowship for the asking, or be any blessed thing he wanted to be, to come down to—oh, hang it! Simpson, you must be mad!"

"Does it strike you that way? I don't see why it should."

"What! Not mad to throw away a career like that? I should not be as much surprised at your going into the Church, because you would be a bishop some day, as sure as a gun. But the Wesleyans haven't any bishops, have they? What's the best you can do at it?"

Simpson laughed. "The best what?" he said.

"Well, my prospective living when old Canon Atherton has had enough of it, and either shuffles off this mortal coil or gracefully retires, as he means to do pretty soon, is worth, even in these bad times, a thousand a year. I suppose a Wesleyan minister never reaches even that?"

"He would consider himself a pocket edition of Carnegie or Rockefeller if his stipend reached half of it. Two hundred a year and a house is about his mark," said Simpson, his expressive mouth quivering humorously.

"You don't say so, really?" said Jack, with wide-open eyes, as if he were listening to a sort of fairy story which became more unbelievable every moment. "How do the poor beggars live?"

"How do your curates live?" said Simpson. "You give your archbishops and bishops anything from five to fifteen thousand, and your curates starve at eighty pounds a year, perhaps. The Wesleyans give their ministers a living wage all round. That's fair enough, isn't it?"

"H'm," said Jack, musingly. "There's something in that, certainly. But a chap like you wants a career, some chance of making a mark in the world."

"I don't know, Atherton. There are marks and marks. You remember that old saying about a man being a benefactor to his race who could make two ears of corn grow where one grew before. If that's true in the natural world, what must it be in the spiritual? Think what an opportunity a devoted minister of the Gospel has—I care not what his creed may be, so long as he has had the Divine call—of transforming lives, and saving men from the clutch of the devil. I think I can put my life out at as high a rate of interest in the Wesleyan ministry as anywhere; and that's the main thing, after all—isn't it?"

"Is it?" said Jack. "Well, I suppose it is. But no one ever said that to me before, and it wants a bit of thinking about. You said something about a Divine call just now. How do you figure that out? Do you mean to say that a man ought not to enter the Church unless he has a special call? How do you know you are called, for instance?"

"Well, we do not all get as definite a call as St. Paul did, but I think my call was clear."

"Tell me," said Jack, leaning forward and tapping the turf almost nervously with his racquet. "I'd like to hear it. It's a new idea for me."

"Well," said Simpson, "my father is a Methodist, and so was my mother, and their parents also, although I believe I have some Quaker blood in my veins. That sort of thing is, however, accidental. I am loyal to my Church. I have an affection for it, because it was the channel through which the converting grace of God came into my heart. But that converting grace is the main thing, and if a man gives unmistakable proof that he possesses it—the evidence of a transformed life and the willingness to be anything or nothing, so long as he serves God and his generation—I care not to what Church he belongs."

"But tell me about your 'call,'" said Jack.

"Well, I daresay it will appear very unconvincing to you, Atherton, but it was real enough to me. It was Children's Sunday at our church at home, and the minister was to conduct a children's service in the Sunday School in the afternoon. I was a little chap of ten, and my mother said to me, as she kissed me and sent me off, 'If the minister asks those who would like to be on the Lord's side to stand up, Charlie, will you do it, whether anyone else does it or not? That would be taking up your cross for Christ's sake.' I was a sensitive little chap, shy and retiring, and I dreaded the ordeal almost worse than death; but I saw tears in my mother's eyes, and I choked out: 'Yes, mother, I will.'

"I believe I almost prayed that the minister might not put me to the test; but he did. His words went through me like an electric shock. I glanced hastily round the school. Not a child moved, although the address had been a solemn one, and there could be no doubt that many hearts had been touched. I felt as though, if I rose, my head would reach to the ceiling. The whole world seemed to be waiting for me—for my decision. And I had promised my mother.

"I was sitting right in front, and there was no possibility of getting up and sitting down again quickly. 'Who will be the first?' said the minister. And, without stopping to think any more, I stood up. My example was followed by forty or fifty scholars of the school, many of whom were twice my age, and half the Christian workers of that church to-day found their first inspiration on that Sunday afternoon.

"I went home with a new joy in my heart, and I said to my mother, as soon as I saw her, 'Mother, I am going to be a preacher.' And she said, 'Charlie, I would rather see you a minister of the Gospel than Prime Minister of England.' She died when I was sixteen, and she always looked on me as one dedicated to the ministry; and I believe, if there could be sadness in Heaven, she would be sad if anything turned me aside from my purpose.

"Her philosophy of life was summed up in the

verses of a hymn which she often used to sing, and which have engraven themselves on my memory in consequence; and I think, Wrangler or no Wrangler, Fellowship or no Fellowship, they represent the true *summum bonum*."

"What are the verses?" said Atherton. "My acquaintance with hymns is not a wide one."

And Simpson, leaning back again in his deck chair and looking up into the limes, quoted:—

"Wherever in the world I am,
In whatsoever estate,
I have a fellowship with hearts
To keep and cultivate.
A work of lowly love to do
For Him on Whom I wait.

"I ask Thee for the daily strength,
To none that ask denied;
A mind to blend with outward life,
While keeping at Thy side.
Content to fill a little space,
If Thou be glorified."

"Well, I'm ready for another set, if you are, Simpson," said Atherton, when the silence had lasted two minutes; and Charles Simpson jumped up as merrily as if he had been talking mathematics. Five minutes afterwards he was killing Atherton's lightning-like returns at the net as if he had done nothing but play lawn-tennis all his life.

II.

"Hallo, Simpson! I thought you were a strict Sabbatarian?"

The exclamation came from Jack Atherton, and it was called forth by the sight of Charles Simpson seated in a dog-cart, driving a very decent little cob along one of the leafy back lanes that run parallel with Trumpington Street. Simpson pulled up with a jerk and smiled down at his friend, who stood beside the wheel looking up in undisguised amazement.

"What sort of an example do you call this?" continued Jack, knowing all the time that whatever Charles Simpson's explanation might be it would be a perfectly satisfactory one.

"I'm driving to Sedleigh to a preaching appointment."

"A preaching appointment?" said Atherton. "But you aren't ordained."

"My dear chap," said Simpson, smiling down at his friend again, "I've been preaching ever since I was sixteen. I'm what is called a 'local brother,' and without the likes o' me Methodism would cease to exist in the villages."

"Now I begin to see," said Atherton. "You're a sort of lay preacher—that's what you are. And you're going to Sedleigh? I tell you what; it's a lovely morning—any objection to my going with you?"

"My dear fellow, jump in. I'm delighted. I never thought to ask you because I didn't think you would care to come. St. Mary's is more in your line—eh?"

"Well, I don't trouble even St. Mary's very much," said Atherton, settling himself comfortably by his friend's side. "But I'm safe to hear a good sermon, at any rate, Simpson, if I go with you," and he looked up with a humorous twinkle in his eye. "Though I suppose you don't go in for a very ornate service over at Sedleigh? It's not exactly a cathedral, I guess?"

"More like a barn," said Simpson. "But the people are a good sort—and they can sing. It's not a case of the choir first and everybody else out of it. Every man, woman, and child sings as though life depended on it, and the old fellow who plays the harmonium does double duty, and sings louder than anyone else."

That was a memorable service for Jack Atherton. He soon forgot the bare, yellow-washed walls, the "tubby" pulpit, and the remarkably unfashionable congregation. He shared his hymn-book with a little girl who sat next to him on the plain wooden bench, and as the tunes were mostly of the universally familiar order, he found himself singing as lustily as anyone and quite enjoying it.

The little chapel was quite full. He learnt afterwards that "Maister Simpson" had often been there before, and never failed to fill the place to the doors; and when Jack heard him preach, he felt that Charlie could have filled a place ten times as big, and wondered more and more at the self-abnegation of the man, and at his willingness to throw away all these pearls of thought and eloquence on a tiny country congregation, and to dedicate his splendid gifts to a Church which had no princely positions to win and not vast emoluments to offer.

"Yet," he thought to himself, "it is not strange, after all, for it is his very simplicity and sheer palpable sincerity which make him the man he is."

Jack Atherton had done a good deal of solid thinking since the conversation under the limes. He would never be quite the same man again. A new direction, at least, had been given to his mental processes; and another step in the evolution of a new man was taken this morning.

Simpson's text was: "Well done, thou good and faithful servant."

"We are all servants," said the preacher, "and the duty of a servant is to serve. Our Saviour said, 'He that is greatest among you shall be your servant,' and thus we see that true greatness is the greatness of service. Jesus, who lived the greatest of all lives, 'went about doing good,' and Tennyson makes his ideal knight one who 'rides abroad, redressing human wrongs.' Service may be irksome, or it may be the highest joy. The service which is irksome is not a true service; it is only a slavery; and the service which is given only for wages is not a true service, for the essence of all true service is love, and love is unconscious of merit, and therefore does not desire wages.

"When our Saviour, in describing the Last Judgment, says of those on His right, 'I was an hungred, and ye gave Me meat: I was thirsty, and ye gave Me drink: naked, and ye clothed Me,'

they said in reply, 'When saw we Thee an hungred, and fed Thee? or thirsty, and gave Thee drink? or naked, and clothed Thee?' They were unconscious of good deeds, because they had sprung from hearts so charged with love that the expression of that love in service was natural, the flower and fruit of a noble passion.

"There is no bondage in such service. It is the highest freedom. 'Soul, thou hast much goods laid up for many years; eat, drink, and be merry,' is the attitude of the self-pleaser, the man who serves himself and finds his own appetites, habits, and passions his hardest task-masters. 'As sorrowful, yet always rejoicing; as poor, yet making many rich; as having nothing, yet possessing all things,' is the glorious portion of him whose highest aim, whose greatest joy, and whose fullest life is to please God.

"I would not have the restless will
That hurries to and fro,
That seeks for some great thing to do,
Or secret thing to know;
I would be treated as a child,
And guided where I go.

"In service which Thy love appoints
There are no bonds for me;
My secret heart is taught the truth
That makes Thy children free:
A life of self-renouncing love
Is one of liberty."

"We must all stand before the judgment seat of Christ, and we must remember that God's standards are not our standards. The widow's mite outweighs the wealth of Midas. The cup of cold water given for Christ's sake is better than all burnt offerings and sacrifice. Yea, the seeming wasteful enthusiasm which breaks its alabaster box of love on the feet of the Master is better than all the stately service of the formalist. The Master's 'Well done' is given to those who have not stopped to count the cost of this or that. It is the reward of faithfulness, of faithfulness to the end, and the Crown of Life is given to the humble soul which knew not its own greatness, or the efficacy of the Divine service which flowed from the spring of love within it.

"I ask Thee for a thoughtful love,
Through constant watching, wise,
To meet the glad with joyful smiles,
And wipe the weeping eyes;
A heart at leisure from itself,
To soothe and sympathise."

Then the congregation sang the hymn which the preacher had quoted in illustration of his text:

"Father, I know that all my life
Is portioned out for me."

They sang it with subdued voices, for the words had taken a fresh meaning to their hearts, and

they were still dominated with the emotions which the sermon had awakened in them. Until they came to the two verses which Simpson had quoted under the limes on the tennis court a fortnight before, Atherton did not recognize the hymn as the one which his friend had called his mother's favorite, but the words went home to his heart with a poignancy that was almost pain:

"A work of lowly love to do
For Him on Whom I wait.

Content to fill a little space
If Thou be glorified."

He seemed to see himself making a mockery of the ministry of Christ. This man was indeed 'content to fill a little space.' He was deliberately putting aside the prizes of life, the things which men most value, even things which were good in themselves, in order to obey his call to a service which he looked on as sacred. Atherton had begun to sing with the rest, but presently he ceased. The words seemed so empty, coming from him. He felt that he was taking a lie on his lips in singing such words as—

"A mind to blend with outward life,
While keeping at Thy side."

But as the others sang them and he stood mute, holding the hymn-book so that the little maiden at his side could see it and sing out of the simplicity of her heart, every word burnt itself into his memory.

III.

Charles Simpson was sitting in the little dining-room of his father's house on the outskirts of a northern manufacturing town. The room had an air of comfort and homeliness, but no semblance of luxury. The furniture was strangely mixed, the chairs and couch belonging to the horse hair and antimacassar period, and some of the pictures on the walls being cheap Bible prints forty years old. But the mantelpiece was covered with photographs in which cap and gown and flannels and boats and college "backs" and college groups and ancient quads—remembrancers of the days that were gone for ever—jostled one another for room.

The old pictures on the walls, too, were put out of countenance by one or two choice etchings and *real* old prints, which Charles had picked up "cheap"—for he had the eye of a connoisseur—and the rug was a rare Persian one which an Eastern student whom he had helped had given to him. Every available nook was filled with books, books, books, his father's and his own: a dozen mathematical treatises had pushed John Wesley's Journal into a corner, and Xenophon and Herodotus stood cheek by jowl with Baxter's "Holy Living and Dying."

Charles stood on the Persian rug with his elbow on the mantelpiece. It was October, and chilly, and a fire burned brightly in the grate. He was deep in thought, and his thoughts were not of the brightest, though the face of the girl was whose photograph he was looking at.

That photograph represented the only theft Charles Simpson had ever been guilty of. It was stolen property. He had deliberately, though not without qualms of conscience, taken it from an album in Jack Atherton's room. But then Jack had several, and to him it was only a sister, while to Charles—

Ah me! If twin souls could always come together! Some would say that every man's counterpart is waiting for him somewhere; but alas, the world is wide, and only now and then do the predestined souls meet. And even then they do not always coalesce. King Cophetua does not always marry his Beggar Maid, nor does the queen of the country often share her throne with a subject.

And Sylvia Atherton was a queen in the eyes of Charles Simpson. Though she and her father had spent the May week in Cambridge, and though Charles had seen her every day of that week, had dined with her, walked with her, and fallen irretrievably in love with her, yet, in spite of the many kind looks she had given him, he regarded her then, and had regarded her more and more with the passing of every day since, as being hopelessly out of his reach. She had the blood of a hundred gentle ancestors in her veins, whilst his own greatest source of pride was the fact that his grandfather had been one of John Wesley's local preachers, and had walked and talked with the great man himself. What had he to offer a girl like Sylvia Atherton? In any case not much, and as a Wesleyan minister little indeed. Perchance she would despise his Methodism, for even in gentle natures—and hers was a gentle one—religious prejudice strikes its roots deep.

Yet how beautiful she was! The photograph seemed to be looking at him with kind eyes from under those straight, earnest brows, and the sweet lips could easily be imagined framing themselves into the words: "O thou of little faith." But what did Charles know of a woman's heart? The binomial theorem affords no clue to it, and no arithmetical progression can reach the total of its contradictions.

Feeling that he was getting into a doleful frame of mind, and being accustomed to exercise severe self-discipline, he shook himself, passed his hand across his eyes as though to erase the impression of the fair face on which he had been gazing so long, and then went slowly out of the room, down the passage, through a little greenhouse bright with chrysanthemums, and out into a pleasant little back garden.

A tall, spare man, with silver-grey hair and quaint side whiskers, was digging late potatoes from a tiny patch in the far corner. He stopped when he saw his son Charles strolling down the gravel path, and leaning on his fork greeted him with a smile of rare sweetness. But almost before the two men could exchange a word, the old house-keeper came running after Charles, wiping her hands on her apron meanwhile, and exclaimed:

"There's a lady to see you, Mr. Charles, an'

she's come in a motor-car, an' I've put her in the front room."

"A motor-car, Martha? Are you sure she asked for me? She's got to the wrong house, probably," said Charles Simpson, looking at his father inquiringly, as though he might get some light from that quarter.

"Oh, it's you, sure enough, she wants," said Martha; "an' if I'm not much mistook, it's the same lady whose photograph you've got on the mantelpiece. But if I was you, Mr. Charles, I'd burn it, an' get her to give you another as does her justice."

But only the old man heard the last remark, for Charles had gone past Martha like a shot, and was at the door of the room he had but lately left before he realized how his heart was beating and how short of breath he seemed. Martha must have been mistaken. What possible reason could Miss Atherton find for coming a hundred and twenty miles to see him? But when he suddenly opened the door, it was Sylvia Atherton, he surprised, nevertheless. She was looking at her own photograph on the mantelpiece, and when she suddenly turned round at the click of the door the blush was mutual. But if she was annoyed by this discovery of her photograph in so unexpected a place, she did not show it, unless the shy, almost apologetic, and appealing look in her eyes was evidence of anger.

"You will wonder that I call upon you like this, Mr. Simpson," she said, as she shook hands and, at Charles's request, sat down in the big armchair. "But I am staying at Berner's Chase, only a dozen miles away; and when I wrote to Jack for your address and found that you were so near, I was surprised—but glad, nevertheless, for father much wanted me to see you."

"Your father?" said Charles, in great wonderment.

"Yes; he thought of writing," said Sylvia; "but when we learned that you were so near, he thought it would be best if I came personally."

"A very good thought," said Charles, who was quickly regaining his self-possession.

Sylvia laughed delightfully.

"I don't know," she said. "The ambassador sometimes spoils the message. But I do hope I shall succeed this time. It seems such an ideal scheme, and it will get Jack out of his trouble as well."

"He is still in London, I suppose?" asked Charles. "It is some weeks since I heard from him."

"Yes; father was very, very angry at first—and is still, for that matter. But, you know, Jack's the youngest, and his father's favorite, and I know he feels it terribly. If he could find a way out and at the same time save his dignity and climb down with some show of self-respect, he would be only too glad. So I have been trying to find a way, and I think I have succeeded. The fact is, you are the way, Mr. Simpson."

"I am?" cried Charles in amazement.

"You have no idea of the fancy father has

taken to you," said Sylvia, leaning forward in her eagerness, her eyes shining and her beautiful coloring and the long motor cloak she wore making her look a veritable queen in that little room. "He said to me that he wished Jack could always have your companionship and influence about him. He said that it would be the making of him; and when I proposed the other morning at breakfast that he should offer you the Castle Atherton living, and bring Jack home forgiven, to be your companion and his father's helper on the estate, he just jumped at it. He would have written at once, but we suddenly remembered that my visit would take me not far away from you, and nothing would satisfy him but that I should come and see you and persuade you to do this."

During this torrent of words Charles's eyes had grown ever wider.

"That was very good of you," he almost gasped.

"Good of us!" exclaimed Sylvia. "Not at all. It would be awfully good of you if you would come. Think what it would be for Jack—and I know father would love it—and I——" She stopped, and looked a little startled as if she had almost fallen into an act of self-committal.

There was trouble in Charles's face now. He stood up on the rug in his favorite position, leaning his elbow again upon the mantelpiece.

"Do you know, Miss Atherton, that I believe I was unconsciously responsible for Jack's refusal to take orders?"

"Oh, I know," said Sylvia. "He told me about it. He said you possessed something that he did not possess, and that you had made the idea of taking orders in the Church without a Divine call abhorrent to him, and that he made up his mind that he would rather starve than do it."

"And yet you ask me to take his place?" said Charles, looking down at her face with dreamy eyes, as though his thoughts were only half present.

"Oh, yes," said Sylvia. "Because you have the call as well as the gift—Jack says so. He says that you are a preacher in a million, and I know that you are a Christian, or how could your influence have made such a change in Jack?"

"Is there a change?" asked Charles.

"Oh, he is not the same boy. Even his father admits that, and that is why he so readily fell in with my suggestion. He feels that you could make a man of Jack."

"My father's busy at his favorite occupation of gardening, Miss Atherton. May I introduce him to you? I would like you to tell him what you have just told me."

Sylvia sprang from the depths of the armchair, saying: "Oh, I should be glad to know your father," and following Charles down the passage, stopped for a moment to admire the chrysanthemums, and then passed out into the October sunshine of the little back-garden. When Mr. Simpson, senior, saw this vision of loveliness stepping down the gravel path he looked swiftly at his hands, stuck his fork into the ground, and came across the cabbage patch to meet her.

"My hands are not——" he began as Charles introduced him to Miss Atherton, but Sylvia cut him short by grasping a couple of fingers of each, as much as her tiny hands could compass, and shaking them merrily.

"My father has sent me to ask a great favor of your son," she said. "And he refers me to you."

"Well, my dear," said Mr. Simpson, "let us go and sit down among the chrysanthemums, and you can tell me then."

So the old man sat on one of the hot-water pipes, Charles leant against a flower rack, while Sylvia occupied the seat of honor in the only garden chair available. Then Sylvia told the old man her father's offer.

"But, my dear, my son's going to be a Wesleyan minister."

Charles had well known that that would be the very first thing his father would say, and he cast a swift look at Sylvia to see what the effect on her would be, for he did not know whether Jack had ever told her of his intention.

"Oh, I know," said Sylvia. "Jack told me. But father and I thought that for Jack's sake, perhaps, and——" She stopped, evidently at a loss for another reason which she dare put into words, and looked a little hopelessly from one to the other of these two men to whom ordinary reasons appealed so little.

"Didn't Charles tell me," said the old man, "that your brother had refused to take orders in the Church because he did not feel that it would be right to take on himself the duties of a sacred calling merely because there were certain worldly reasons why he should do so?"

"Yes," said Sylvia softly.

"And do you think he was right in so doing?" said the old man.

"Oh, absolutely," said Sylvia. "I think Jack did the noblest thing in his life when he came to that resolve."

"And don't you think there is some similarity in these two cases?" asked the old man.

"I—I—don't know," said Sylvia, a troubled look coming into her face. "Your son has a true call to the ministry of Christ, and could he not serve God as well as rector of Castle Atherton as in the Wesleyan ministry?"

"I think my son said the living was worth a thousand a year?" said the old man.

"Y—yes," hesitated Sylvia, as though she had hoped that this would not be mentioned.

"And the situation is wonderfully pleasant and agreeable, the church a beautiful one, and the work not laborious?"

"That is so," said Sylvia again slowly, as though she had a premonition that all these apparently favorable things were going against her case.

"And we are enjoined," said the old man, "by the Apostle to avoid the very appearance of evil. Now the motives of the human heart are hard to read, and I would judge no man; but if my son were to accept this very kind and gracious offer, and give up his almost life-long purpose of entering

the ministry of the Church of his own people, the Church to which he owes everything under God which is worth having in life, do you think it would tend to the glory of God?"

This strange phraseology was new to Sylvia, but she could not fail, with her fine perception, to catch its meaning and to feel its force. She looked up quickly at Charles, to see if he endorsed his father's words. But she saw something in his eyes which made her cast her own down quickly.

"But—but—" she said, "it seems such a heaven-sent solution, and so good in itself."

"My dear," said the old man, "I have not had any opportunity of consulting with Charles, but he has asked me through you to give you my opinion, and I would say to you, 'Lay this matter before the Lord.' You admit that your brother acted rightly. I believe that my son, in choosing the ministry of his own Church as his vocation in life, and bringing to his sacred office the fine mental training which God in His goodness has enabled him to acquire, is also doing the right thing. Now right comes of right, my dear, and wrong of wrong. It is possible to be tempted, even in the choice of God's work. If our hearts are intent on pleasing God, He will bring things to pass without our intervention, and without our turning from our direct path in order to bring them to fruition, as we think, before His good time."

"Dear father," wrote Sylvia Atherton that same night on her return to Berner's Chase, "I have to tell you that your ambassadress has failed in her mission. I will also tell you now what I have known for some time—that it was Charles Simpson's influence, unconsciously exerted, which determined Jack not to take orders. And it is the same high conscientiousness which prevents Mr. Simpson from accepting your offer. I don't know what you may think of it. You may think it very quixotic, but for my part I am glad I failed."

"It would seem," mused Sir James, as he laid down the letter, "that I am in a minority of one over this business. Well, he may be a bit of a fool, but he's a man—yes, he's a man."

IV.

"There's a young gentleman—Mr. Atherton—to see you, sir," said the maid-of-all-work, looking into the little poky study of the vicar of St. Jude's-in-the-East.

"Show Mr. Atherton in," said the vicar, and a minute afterwards in stepped Jack, seeming to bring with him such a savour of outdoor life, energy, and splendid vitality that the vicar exclaimed:

"Why, Jack, it's as good almost as a visit to the seaside to have you in the room," and his pale, thin face flushed with pleasure as he said it. "But what am I to thank for this visit? How is your father—and Sylvia?"

"Oh, thanks, they're all right," said Jack. "But if you don't mind I'm coming to live with you."

"Coming—to—live—with—me?" said the vicar, leaning across the desk in utter amazement. "You're talking in riddles, Jack."

"Oh, no, I'm not," said Jack. "You know that father wanted me to take orders, with a view to the living of Castle Atherton?"

"Yes," said the vicar gravely.

"Well, I've refused," said Jack. "You had a call, didn't you, Mr. Curtis?"

"I believe I had, Jack," said Mr. Curtis. "I wanted to be a missionary, but the doctors would not let me go. They said it would kill me if I did."

"So you prefer to be killed in the East End?" said Jack.

"Ah, well," said the vicar, passing his almost transparent hand across his brow a little wearily. "I would rather have a short life and a useful one than a long life and an empty one. There's more satisfaction in it, Jack. But what are you going to do?"

"I tell you I am coming to live with you if you will have me. I'll be a sort of lay curate to you. I've no call for the Church, I'm not even a Christian in the real sense."

"Don't say that, Jack."

"But it's true, when I compare myself with you, and other fellows, like my friend Simpson."

"Don't compare. Who's Simpson?" said the vicar.

"He's the fellow who opened my eyes and made me see what an awful fraud I should be if I went into the Church just because the living of Castle Atherton was in my father's gift, and would be a comfortable berth for me. You may not understand what I mean, but before my talks with Simpson, who's one of the best fellows I know, I meant to take orders and accept the living, and yet I hated the thought of doing it. Now I have no intention of taking orders or accepting the living, and yet for many reasons I would like to be able to do so."

"I understand," said the vicar. "You have got a new view of life."

"I sometimes think I have," said Jack. "My ideas have changed wonderfully the last month or two, so I thought if you would have me I would come and do a bit of real work with you, give you a lift up with your lads, and with your men's club, help you to run the soup kitchen, and do any blessed thing that turns up except talk and preach, and that sort of thing. I have two hundred a year, and if I live with you I can manage on half of it, so we can use the rest between us for oiling the wheels."

The vicar rose in his seat, and taking hold of Jack's hand, said, in a low voice. "The Lord has put this into your heart, Jack. He has called you to service, and in service you will find joy and peace in believing."

Jack looked at him wonderingly, scarcely understanding the vicar's words, for his religious training had not been a spiritual one, and even the common-places of Christian experience were strange to him.

"There is only one condition I would impose

on you," said Jack presently. "I do not want the pater or Sylvia to know that I am here. I have arranged for my letters to be sent to an address in the West End, and they will be sent on."

It was thus that Jack Atherton came to live with the Rev. Arnold Curtis, vicar of St. Jude's-in-the-East. He showed a perfect genius for organization and for thinking of all sorts of ways and means for getting hold of the rough men and lads of the neighborhood. "Mr. Atherton" became their hero in the very first month of his stay. He fitted up a wonderful gymnasium, and the thin, anæmic lads of the neighborhood were soon following his lead in the most wonderful leaps, evolutions and contortions.

He spent a tithe of his year's income on a magic lantern, and having been an expert photographer since he was a boy, he made his own slides, and the lantern lecture each week was the most popular meeting in the parish. It was at these lantern lectures that he found his tongue. The vicar smiled to himself as he heard him lecturing in an easy impromptu fashion on his visits to Switzerland, and Norway, and Italy, and of the beauties of his native land, whilst the big audience listened spellbound.

He was learning to face an audience and to express his thoughts without knowing it. But purely spiritual work he shirked. He was made chairman of the Relief Committee, and it became a model of its kind. He established a Labor Bureau, and it proved a godsend to scores of poor fellows willing to work, but unable to find employment.

He had been six months with the vicar of St. Jude's when that good man was stricken down. Jack sent for the doctor, of course, and he came every day and prescribed for the patient. One of the sisters of the parish nursed the vicar, and Jack did his best to keep the social side of the church work going; and the curate took the burden of the church services, the Sunday School, and all the more spiritual side of the work. Jack was so busy that he did not see the doctor for a whole week, but then he met him just as he was leaving the vicarage.

"Oh, Atherton," said the doctor, "I want a talk with you. Come back inside and let us have a chat."

They went back into the sitting-room, and the doctor said:

"I don't want to frighten you, Atherton, but unless Mr. Curtis gives up this work and goes right away where he can have quiet and restfulness and fresh air, he will be in his grave in twelve months. He is simply worn to a shadow, and flesh and blood cannot stand it. If you could persuade him to give up his work here, it might mean several more years of life. Otherwise it will be as I say."

That very night a little chap came up to Jack at the close of the lantern lecture, and said: "Mr. Atherton, my mother's very bad, an' she says will you ask Mr. Curtis to come an' see 'er."

"Why, my dear little chap, the vicar's in bed—bad, too. He can't come."

"Then, she said, if the vicar can't come, would you come?" The little fellow looked up wistfully. "She's awful bad," he said, "an' if you could come, sir, she'd be a lot better."

So Jack went with the lad through a labyrinth of mean streets, under the low arch of a court, into a dark tenement building, up innumerable stairs, and into a room the smallness and emptiness of which was only made visible by the moonlight streaming through a paper-patched skylight.

On the floor was a mattress, and as they entered a voice came from it:

"Have you brought Mr. Curtis, Jim?"

"No," said Jim; "but I've brought Mr. Atherton, an' I reckon he can pray, same as Mr. Curtis."

In a moment Jack was down on his knees—not to pray, but to take the poor woman's hand, and ask her kindly how she felt. Then he put some money into Jim's hand and told him to go and get some food and order coals and firewood quick, but to call first of all on his friend, Dr. Baynes, and ask him to come at once.

When the lad was gone, he found a bit of candle and lit it. The bed, a rickety table, and two stools constituted the entire furniture of the attic, and Jack knelt down again by the side of the poor woman. It was evident, even to his non-professional eye, that she had not long to live.

"I'd like you to read me a verse or two," she said, drawing an old Testament from beneath the bundle of rags which formed her pillow.

Jack took the book which the trembling fingers held, and opening it casually, read the first verses his eyes rested upon:

"Come unto Me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of Me; for I am meek and lowly in heart: and ye shall find rest unto your souls. For My yoke is easy, and My burden is light."

Like an echo came the lines to Jack's mind, with a curiously illuminating force:—

"In service which Thy love appoints
There are no bonds for me;
My secret heart is taught the truth
That makes Thy children free:
A life of self-renouncing love
Is 'one of liberty.'"

"My burden is light," finished Jack; and the woman in her eagerness laid her thin fingers on the book, and said:

"Is that God's truth—'come unto Me'—'find rest'?"

"Yes," said Jack, "it's God's truth."

"Do you think—it's for the—likes o' me?"

"Yes," said Jack again; "it's for everybody. It says 'all.' And Jesus said it with His own lips—so—so—it *must* be true."

"I reckon it is," said the woman, "'cos He couldn't tell a lie to save His life—could He, now?"

"No," said Jack; "He couldn't, and didn't." Then another text popped into his brain. "He said once," he went on, "In My Father's house are many mansions; I go to prepare a place for you." That meant *you*, too, just as much as me—perhaps more."

The woman let her eyes rove round the dim hovel, and a big sigh escaped her. "Think o' that!" she said. "A mansion for me—after this! If only Tommy was a-goin' too!"

"I'll look after Tommy—never fear," said Jack.

The woman slowly turned her head and looked at him in amazement. "Will you, now? Well, that's good of you, that is. I reckon you're nearly as good as Jesus, ain't you?"

"He's a million times better than me," said Jack, huskily.

"Then He must be a real good sort," said the woman presently. "Perhaps He'd give me a mansion if you was to ask Him. He knows you better than me."

Jack gulped something down that choked. Then, still holding the woman's hand, he shut his eyes tight, and prayed: "O Lord Jesus, Thy word is true and Thy promises are sure. Give this poor woman faith to believe that if she puts her trust in Thee Thou wilt not send her empty away. Thou hast a mansion for her in the heart of Thy infinite love. She is coming to Thee. Meet her at the door and take her in, and give her a place in Thy home in heaven, for Thine own dear sake. Amen."

He opened his eyes and looked down into the woman's face.

"He's just openin' the door," she whispered, "an' He's a-smilin' that kind-like—I—" Then she sighed, and the wasted hand became heavy in Jack's clasp.

That night Jack wrote a letter to Charles Simpson:

"Dear Simpson," he said, "I want you to go and see the governor, if you can spare the time for old sake's sake, and tell him that the 'call' has come, and that I am going to take orders. I can't leave my work or I would go myself, and I think it's providential, for dad thinks such a lot of you, and he'll listen to the proposition I want you to make, if you put it in your best style. Sylvia wrote to tell me of her little mission, and what a brick you were, sticking to your colors. She said it was a case of 'like father like son.' But this is off the book. The main thing is that I can't accept the Castle Atherton living. My work is here in the East End—I give you my real address this time—where I have been living with the Rev. Arnold Curtis, vicar of St. Jude's-in-the-East, an old friend of the family, and no end of a good chap. He's on his back now, the doctor coming every day; and if he stays here he'll die, as sure as a gun—the doctor says so. Now, I want you to urge the pater for all you are worth to offer the living to Curtis. He'll kick—I mean Curtis will—but I'll see he accepts if the pater will only do his part graciously. Then I guess the curate here—a jolly fine chap—will get St. Jude's, and I could step into his place—see? I like the work here, and now

that I've got to know the whole chute, and now that I feel I've got the 'call'—I don't know how I know, but I do—it'll suit me down to the ground."

Two days later Jack returned from one of his "rounds" to find Charles Simpson and Sylvia awaiting his return in the vicar's parlor. Sylvia flew to her brother at sight and hugged him so hard that he cried out that she ought to play "half" at Rugger. Then Sylvia, relaxing her hold, but still keeping her hands clasped behind Jack's neck, looked back over her shoulder and said: "Tell him, Charles."

"So that's the way you carry out your ambassadorial duties, is it, my boy?" said Jack, seeing instantly how the land lay.

"Well," said Charles, "I went to Castle Atherton to speak for Curtis only, but somehow I spoke for myself as well—and——"

"They were both accepted," said Sylvia.

The Green Book Album for October may readily be identified among all the other magazines by its charming portrait cover of Mrs. Nat Goodwin (Edna Goodrich). The unique pictorial section showing many of the most prominent players in their private lives is especially interesting. The leading literary feature of the issue is a complete novelization of "The House Next Door," the racial comedy which has aroused so much discussion. Among the better known players who contribute signed articles to the

October number are Della Fox, Frank McIntyre, Richard Golden, Raymond Hitchcock and Richard Carle. An article that many theatre goers will especially care for is "The Evolution of Minstrelsy," by Arthur Gillespie. The new plays are discussed brilliantly by Channing Pollock. *The Green Book Album* for October is quite the best issue of this original magazine thus far published.

THE Windsor and Walkerville Choral Society, conductor, H. Thurlow Bull, will produce this season, "The Messiah," and "The Creation."

A third concert will be devoted to operatic selections and smaller choral works. The Society have made admirable progress during the past four years.

THE Boston Symphony Orchestra is making more than usually extensive plans for the coming season which is its twenty-ninth. Mr. Ellis, its manager, has so far arranged a total of 111 concerts and it is expected that at least two more will be added to this number.

An unusual honor was paid to Paderewski last summer when the French Government made him an officer of the Legend of Honor. Mr. Paderewski is probably the first individual unconnected with diplomatic or governmental services who has been appointed an officer of the Legend without having been a Chevalier.

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MISS MARIE C. STRONG.

MISS MARIE C. STRONG, whose picture graces the front page of *MUSICAL CANADA* this month, is recognized as one of America's leading vocal teachers. Coming from a family noted for their brilliant attainments in music, literature and dramatic art, it seemed only natural Miss Strong should follow in the footsteps of her ancestors. After completing her studies under the best Italian masters, Miss Strong entered most successfully on her operatic career—Such was the instantaneous success achieved by this clever artist both in concert and opera, that Madame Scalchi and other celebrities predicted for her the place of the leading American contralto. But it proved otherwise, for, after a physical collapse, Miss Strong renounced her public career and devoted herself exclusively to teaching. Miss Strong has been associated with many American and Canadian institutions, and Toronto is to be congratulated on Miss Strong establishing herself here permanently. Her pupils are in demand for concert and church work, and a few of her most successful Toronto pupils are Carolyn Beacock Huston, Mabel Manly Pickard, John D. Hayes, basso, Barnaby Nelson, whose excellent tenor voice and artistic interpretation of song, are winning for himself an enviable position in the musical world, and Rhynd Jamieson, baritone,

whose rich quality of tone and sympathetic rendering of church music particularly was developed during a four years' course of study with Miss Strong. As a teacher, Miss Strong gives indefatigable care and attention to the development of "Bel canto" with the view of obtaining that easy singing tone of velvety quality which has been the aim of all great teachers. Miss Strong's recitals are always looked forward to as being among the best local musical functions in the city. Miss Strong has recently returned from an extended visit to Europe and the Continent and has resumed teaching at her studio, 15 King Street East. The course of study comprises concert, oratorio and opera.

CONCERTS OF THE MONTH.

THE important musical events of the early part of last month were the re-appearance of Mme. Schuman-Heink at Massey Hall, on the 7th, and the orchestral and dance recital on the 12th as Massey Hall, of the New York Symphony Orchestra and Miss Isadore Duncan, the classic dancer. Mme. Schuman-Heink delighted a large audience by her versatile and beautiful rendering of a programme which included compositions by Beethoven, Mozart, Schubert, Schumann, and Lowe. It is safe to say that Mme. Schuman-Heink has never appeared to greater advantage than on this occasion. She sang with a lovely even quality of voice that she



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never surpassed at previous appearances in Toronto. As for her interpretation of the varied style of music of her programme, one can only say that it was eminently artistic, and satisfying. Miss Catharine Hofmann, an accomplished pianist, was the accompanist.

The concert of the New York Symphony Orchestra would have been more satisfactory to the musicians among the large audience, had not the sixty-five or seventy musicians from New York, played, as it were, second fiddle to the dancer, Miss Isadore Duncan, for the greater part of the evening. Miss Duncan is a graceful mistress of dancing poses, and her style is classic in this respect, but she has not so great a command of rhythm as has Mlle. Genée, and she lacks suggestive facial expression. When she undertakes to interpret music by the great masters not originally written for the dance, she undertakes too much and her interpretation is fanciful and capricious. The only virtuoso piece played by the Orchestra was Chabrier's Spanish Rhapsody, which was finely played, with due characteristic style, but the lovers of orchestral music would have liked to hear more orchestral music of distinction. Of course the selections from Gluck's "Iphigenia" in Aulis and "Iphigenia in Tauris" were very fascinating in their simple and old-fashioned style but the attention of the audience was distracted from the music by the accompanying dances of Miss Duncan.

RACHMANINOFF ENGAGED.

THE November concert of the Toronto Symphony Orchestra, on the 18th instant, promises to eclipse even the great success of last Thanksgiving. That great composer-pianist, Sergi Rachmaninoff, has been engaged for the occasion, and will probably conduct one of his own compositions. If the exigencies of the programme will permit, it is hoped that in addition to other numbers on the piano, Mr. Rachmaninoff will play his famous Preludes, with which every student of music is familiar. The appearance of an artist like Rachmaninoff is an event of great importance in the musical history of our city, and the advantage of having our own orchestra is again exemplified in the bringing of this great composer to Massey Hall.

Of Rachmaninoff's recent appearance in Dresden, on which occasion he played his Pianoforte Concerto, Op. 18, Ludwig Hartmann, in the *Dresden Neueste Nachrichten*, writes as follows:

"On this occasion it fell to the lot of a Pianoforte Concerto of magnitude, his Op. 18, to introduce the great Russian here, and the introduction developed into a success of extraordinary jubilation. Rachmaninoff has a puissant personality with strong original traits. His serious nature, lost completely in self-contemplation, proclaims deep musical feeling. He belongs to the class of orators who not only speak eloquently but also have some-

thing to say. The first movements of his Concerto, which he played with a Titanism almost Rubinstein-esque, are contemplative in character; in the finale it becomes pianistically brilliant. The melodies are Slavic in feeling, delicate, and beautifully sustained in the orchestras as well as the solo instrument. The harmonization holds a balance between interesting daring and absolute naturalness. The form of the Concerto is free, and the musical contents gush from real creative genius. In short, we have here a personality who has something to say to us. The fact that the public accepted the significant enrichment of the pianoforte literature with quick enthusiasm gives evidence that there has been a happy change in the attitude of opposition to daring novelties."

FROM THE CAPITAL.

OTTAWA, Oct. 18, 1909

Miss Eva Gauthier, contralto, the talented daughter of Mr. Louis Gauthier of the Interior Department, has been singing with great success in Holland. The *Nieme Courant* of Rotterdam says: "A new singer, Miss Eva Gauthier, a young artist comes from Canada, the same country as Kathleen Parlow. There are a great many good things to be said of the art of Miss Gauthier. Her voice has great feeling and range magnificent in the medium register. The public was satisfied and asked and obtained encores."

Mme. Blanche Marchesi spent a few days in the city prior to her concert in the Russell Theatre on the 19th of October. A reception was given in her honor by the members of the Morning Music Club, and she was good enough to give them a short address on music and the art of singing. She was to have been a guest at Rideau Hall while here but their Excellencies had not returned from the West.

The only other musical events this season have been a piano recital by Alfred Laliberte and a concert by the Australian contralto and her company. The latter was under the auspices of the Morning Music Club.

Miss Elleda Perley has been engaged as soprano soloist in the Dominion Methodist Church. She is a pupil of F. W. Waddell of Boston, and for several years has been soprano soloist of the Crescent St. Church, Montreal. She has at command, I am told, the standard oratorios and has been very favourably received in Montreal where she sang on several occasions with the Montreal Symphony Orchestra.

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Mr. Edmund Sharp, the new organist of St. Alban's Church, has arrived and taken over his duties which will be quite burdensome for a time as the choir has been allowed to dwindle down to very small proportions. Before coming to Ottawa Mr. Sharpe was for seven years organist of the St. Philip's Church, London, Eng., a graduate of the Royal College of Music. Possessed of a bass voice of great beauty he has sung with different choral societies in England, the press speaking very favourably of his work. He has opened a studio for voice culture and is prepared to take concert, recital and oratorio engagements. "The Cross of Fire" and "Blest Pair of Sirens" are the works announced for the first concert of the Choral Society after the new year.

The musical season has opened with evident signs of enthusiasm on every side. A number of new musicians have come to the city and their presence is certain to stimulate the progress and I think unquestionably make it the most important musical season we have ever known. Already the Choral Society and the Orpheus Glee Club have commenced rehearsals and from Mr. Birch and Mr. Smith I hear that they have their full quota of voices and both are delighted with the quality.

I am told that an endeavor is being made to put the Canadian Conservatory Symphony Orchestra on an independent basis and separate it entirely from the Conservatory. The plan is yet undeveloped and it is impossible to give further details.

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OUR NEW YORK LETTER.

NEW YORK, Oct. 16, 1909.

If any doubt were entertained by a small remnant of the population that New York is altogether and hopelessly opera-mad the doubt has been permanently removed by this time, I imagine. Heretofore it has been customary to open the two opera houses in November for a twenty-week season, but even that does not satisfy the opera-goers now, and the result is that two companies opened the beginning of September presenting opera at popular prices. Mr. Hammerstein initiated his preliminary season called "educational opera," and will continue presenting the conventional operatic repertoire with capable casts until the opening of his regular high-price opera in November. "Educational opera" had a sort of attractive title about it. People no doubt thought that Mr. Hammerstein had taken it upon his shoulders to instruct the public in things operatic, to elevate their taste, etc., etc. However, the redoubtable Oscar is not the kind of man to mislead the trusting public, so he recently explained the meaning of the name "educational opera." It was very simple. He said he wished to educate the people to a point where they would become patrons of his regular season later on!—a typical Hammerstein idea!

Then at the Academy of Music, the scene of so many operatic vicissitudes, the Italian Grand Opera Co., under the direction of Pinsuti, also presented the usual line of Italian opera, also with capable casts. The cost of admission was from fifty cents up, so at least it afforded the poorer people an opportunity of hearing the standard works presented in a manner equal to the production at the smaller opera houses in Europe.

Alas, it *did* all these things, but the Italian Grand Opera Company of New York is no more. It

went the way of all flesh. It ran full tilt upon the rock of financial ruin. Really, apart from the low prices of admission there was no particular excuse for its existence; so the public just let it die a natural paying-less death.

As usual, David Bispham opened the season with a recital in Carnegie Hall on Sunday afternoon, October 10. He presented the entire programme in English, as usual also. Bispham is always popular, and as an artist he deserves his popularity. There is a finish and ease about his interpretations that is lacking in the majority of singers, and so long as he can sing a note he will be able to draw audiences through his undoubted charm as an interpreter.

As a finale Bispham recited "King Robert of Sicily" by Longfellow, with incidental and accidental music by Rossiter E. Cole. Mr. Bispham's splendid rich speaking voice, and his pronounced talent as a reciter made his delivery an impressive one.

On Saturday, Oct. 16, Dr. Ludwig Wullner returned to us, and was greeted by a humper house in Carnegie Hall. He again showed all those qualities which have contributed to his success—a success which speaks of the meteoric. I am invariably disappointed in Wullner for the first song or two—and probably he is a little disappointed with himself—but he seems to immerse himself in the music eventually, and one forgets everything except that Dr. Wullner extracts a new and subtle meaning from the songs he sings through sheer intellectual insight and keen sensibility.

But in praising Dr. Wullner one must not forget that no small portion of his success as a song interpreter ("song interpreter" is more applicable to him than "song-singer") is due to the really remarkable accompaniments of Mr. C. V. Bos. Mr. Bos is a rare artist in his line; he has quite as keen an appreciation of the content of the song as has



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Dr. Wullner himself, and the result is a combination of remarkable merit.

Miss Gena Branscombe, the young and widely known Canadian composer, passed through New York recently en route to Europe, where, in Berlin, she will still further pursue her studies in composition and piano. Miss Branscombe has given abundant proof that she has a fine talent as a composer. Her songs are widely known and sung, and she shows a steady growth which is rich in promises for the future. I had the pleasure of meeting Miss Branscombe when she was in town, and, to put it succinctly, I found her a modest, happy, intellectual charming Canadian girl. At some future date I hope to write an appreciation of her work as a composer. She is worth watching.

The season is just commencing, and we are looking forward to Kreisler next Saturday, and then Busoni and Elman and Arriola and Mëro and Sembrich and Schumann-Heink and the rest of the great lights a little later.

SYDNEY DALTON.

DRESDEN NOTES.

DRESDEN, GERMANY, Sept. 27th.

THE first "Niebeclungen Ring" cycle for this season seems to have set the ball rolling in Dresden. It is extraordinary the number of strangers one sees at these operatic performances. That immense opera house seems to have a halo about it. Indeed the magnificent performances do seem to justify the enormous attendance, and this last presentation of the "Ring" was no exception to the rule. The representatives of the leading rôles, particularly Herr Burrian and Herr Perron again distinguished themselves, the latter by his grand and powerful impersonation of Wotan enhanced by the warmth of his voice. Herr Burrian, who gets a two month's leave of absence every season, to sing in the Metropolitan Opera, New York, did wonders as Loge, Siegmund and Siegfried. He sang the latter role in place of Herr von Bary, who was indisposed. Forgetting the enormous amount of physical and psychological strength

required for these rôles, we are apt to overlook such feats, but Herr Burrian shone in each one and the ease with which he sang and acted was as surprising as the beauty of his tone. Special mention must be made of Frau Wittich as Brunnhilde and Frau Bender-Schafer as Fricka.

All four representations were enthusiastically applauded by the brilliant and crowded audiences and Herr von Schuch, and his magnificent orchestra came in for their share. Splendid programmes are to be given this season by the Symphony Orchestra under Schuch and the Philharmonic Orchestra, and in my next letter I shall write about them, and some important concerts including Madame Carrenos' piano recital.

HARRY M. FIELD.

WULLNER'S BERLIN TRIUMPH.

CABLES have been received by Manager M. H. Hanson speaking in glowing terms of Wullner's unprecedented triumph at the large hall of the Berlin Philharmonic on the 29th of September. It was the new season's first concert, and though unusually early, the large hall was packed to its utmost limits. After each number orations were made, which culminated in a most unusual demonstration at the end of the concert. When Wullner came forward to bow his acknowledgments, shouts of "Glückliche Reise" and "Auf baldiges Wiedersehen" were heard. It will be two years before the Wiedersehen will take place, as twelve months hence Dr. Wullner will most probably be in South America, whence most dazzling offers have come. The local Wullner management is carrying on the negotiations.

"I HAVE here an opera," announced the robust composer, "which will be the greatest production of the century. It is called 'Paradise.'"

"Paradise," roared the impresario; "man, do you realize what it would cost for scenery?"

"Yes," answered the composer calmly, "but do you realize what would be saved on costumes?"

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MENDELSSOHN CHOIR CONCERTS.

THE dates for the Mendelssohn Choir Concerts for this season are, for the Toronto concerts, January 31st, February 1st, 2nd and 3rd, and for the Buffalo and Cleveland concerts February 14, 15 and 16.

There will be five concerts in all in Toronto, four evening concerts and a matinee. For all of the concerts the superb Theodore Thomas Orchestra playing at the greatest strength at which any orchestra has ever appeared in connection with the concerts of our local societies, will be engaged. The soloists will be the very best available, including Busoni, the incomparable pianist, Mrs. Rider-Kelsey, Mrs. Sharp-Herdien, Mr. George Hamlin, Mr. Claude Cunningham, and Mr. Marion Green. The larger choral works will be the epoch-marking "German Requiem" by Brahms, and the choral sensation of the day, Pierne's "The Children's Crusade." For the latter work the splendid auxiliary choir of 250 children has been under rehearsal for two months past under Mr. A. L. E. Davies, and their progress has been a matter for much favourable comment amongst all who have been privileged to hear them.

The entire list of programmes will be announced at an early date, Dr. Vogt and Mr. Stock having the matter under consideration at the present time. The purpose is to produce the "Requiem" on the first evening, to present a programme of a high-class popular character on the second evening and

to give performances of the "Children's Crusade" on the third and fourth evenings, with an orchestral matinee on the afternoon of the fourth day. Subscription lists will not be out until about November 15th. The expenses already assumed by the Committee in connection with these concerts will require the large hall to be filled at each of the performances at the prices which prevailed last season, in order to equal the outlay.

SHERBROOKE NOTES.

SHERBROOKE, QUE., Oct. 21.

A MEETING was held at the Art Hall last evening to discuss the advisability of starting again this winter the Sherbrooke Choral Society. This society has done good work in the past and it is hoped that the society may recognize and continue its useful work.

Mr. Edwin Bartripp's monthly organ Recital at the Plymouth Congregational Church on September 28th, was largely attended by a very appreciative audience, in spite of a very wet night. Mr. Bartripp was assisted by Miss Mabel Barker, soprano soloist, whose singing was excellent.

At a Musicales which was given on October 7th in aid of the Sherbrooke Hospital, a very fine programme was submitted by most of the musical talent of the city, who gave their services voluntarily for the occasion.

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MRS. GENEVIEVE CLARK-WILSON, who gave a Song Recital at the Conservatory of Music on Wednesday evening, October 6th, was well received by a large and enthusiastic audience composed of leading members of the profession, vocal students, and critics. The delightful impression made by the singer in her first group of songs by classical composers, was further strengthened as the evening progressed, and both voice and style were found to be fully adequate to interpret the exacting novelties by Puget, Georges, Puccini, and Tchaikovsky later in the programme. Mrs. Wilson has the great advantage of extensive experience on the platform and she is perfectly at ease and mistress of all her resources, a fact which, added to the possession of a beautiful natural voice, renders her a finished artist to whom it is a pleasure to listen. Her vivid and dramatic interpretation of the "Hymn to the Sun" recalled the sensation made by other singers in similar exciting strains from Wagner and Mascagni, and revealed unusual powers of breadth and endurance, a strong contrast to the dainty prettiness of Henschel's "Spring Song" and some modern trifles demanding ease and grace. Mrs. Wilson is now a member of the Conservatory staff and will no doubt find her time well filled as teacher of singing, but it is hoped, nevertheless, that she will give in the future recitals similar to that under notice, as her talents are decidedly of a high order and Toronto people will certainly wish to hear her very shortly again. Mr. F. Arthur Oliver, at the piano, discharged the difficult task of accompanying so

many artistic songs very acceptably, the *rapproch* between singer and pianist being exceptionally close. Mrs. Wilson received very handsome flowers and was obliged to bow repeatedly her acknowledgments of the enthusiastic applause given her.

HAMILTON NOTES.

HAMILTON, Oct. 16, 1909.

THERE has been positively "nothing doing" here in the concert way since last spring. The various schools and teachers have been getting busy; and the outlook for a useful educational year is good.

The Elgar Choir announces concerts on February 1 and 2, in co-operation with the Toronto Symphony Orchestra on one occasion, and the Buffalo Orchestra on the other.

The Harmonic Society announces a concert on February 3 (which date was secured as long ago as last spring) where the talent will be mostly local.

Concerts in the immediate future are, Miss Mylott and concert company on Friday, October 29; and Mme. Blanche Marchesi and company the following Monday, November 1. J. E. P. A.

MISS MURIEL GAGGAN, A.C.T.M., a talented pupil of Dr. Albert Ham, has been appointed contralto soloist at the Church of the Redeemer.

MISS PATRICIA BRAZILL, mandolinist, has joined the teaching staff of the Conservatory of Music and Miss Veal's College.

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MUSICAL BRANTFORD.

BRANTFORD, Oct. 11th.

UNDER the leadership of Mr. Walter Damrosch, the New York Symphony Orchestra presented the following delightful programme: Symphony No. 4 (F Minor Tchaikovsky; (a) Andante, (b) Finale (from Violin Concerto) Mendelssohn; (played by all the first violins); (a) Prelude and Dance by the Apprentices, (b) Prize Song (from Act II., *Meistersinger*) Wagner; (a) Capriccioso, D'Ambrosio, (b) Humoresque, Dvorak, Mr. Faflavski; March from Lenore Symphony (The Parting), Raff; Ride of the Valkyries, Wagner.

The conductor's well known classic standard of art was reflected not only by his programme, but in its interpretation. His medium of interpretation is of the best, for Dr. Damrosch has surrounded himself with a group of musicians who are artists to a man. The atmosphere seemed musically charged from the first, and each succeeding number was received with repeated outbursts of applause. The March from "Lenore" with its rhythmic beauty appealed most strongly to the audience, and won the place of favourite. The Mendelssohn number clearly revealed the irresistible law of sympathy in operation. The surety of attack, certainty of execution and perfection of phrasing were unexcelled. The artistic interpretation of the haunting "Ride of the Valkyries" will linger long in the minds of many.

Alex Faflavski, violinist, who took the place of Miss Clara Clemens at the last moment, was well received. He was accompanied in his double number by Dr. Damrosch and displayed much ease and excellence of execution. His constant swaying detracted somewhat from his work.

The absence of the National Anthem was a surprise to many.

The Woman's Musical Club of Brantford, under the able presidency of Mrs. H. Cockshutt, has just entered upon what promises to be its most success-

ful season. The interesting history of the club reveals a shining example for its origin, was not heralded with sounding "brass". Neither did it begin as an organization with ambitious club ideas, but originated among a few music lovers, who met in a drawing room for the genuine purpose of stimulating the love of music among themselves. Out of this seemingly small and unimportant beginning has evolved the Woman's Musical Club of Brantford, with a membership exceeding 100. Drawing-room accommodation was soon outgrown and a club room had to be procured. The form of organization was soon taken on and five officers and an executive of eight drew up constitutions, etc. Topic programmes are printed for the season which begins in October and ends in April. Two members of the executive are responsible for each fortnightly programme of an hour's duration. Exchange of programme and visiting clubs of other places have proved helpful and interesting. Once during the season a public concert is given, the proceeds of which are placed in the club treasury. The club has a choral club of fifty voices under the direction of Mr. H. K. Jordan. Everything has changed and expanded with the exception of the idea that first prompted the origin of the club and to which the club still clings,—its motto, "Mutual Improvement."

The fourth season was opened with the following programme of a miscellaneous character: Overture, "Le Cheval de Bronze," Auber, Miss Moffatt, Mrs. A. J. Wood, Mrs. W. B. Preston, Miss Wood. "Now Sleeps the Crimson Petal," Roger Quilter; Nocturne Op. 9 No. 2, Chopin, Miss Watson; "My Rose," Jean Malcolm; "Absent," John W. Metcalf; "Daddy," Behrend, Miss Fawkes; "Witches' Dance," McDowell; "Daffodils A-blowing," German, Miss Melita C. Raymond.

The Schubert Choir has begun its season's work under the conductorship of Mr. Henri K. Jordan. The choir will be assisted by the Toronto Symphony Orchestra instead of an American organization, as hitherto, at their annual concerts in February.

This spirit is to be commended. Among the most important work to be taken up will be Gounod's "Gallia."

EVA MYLOTT'S TOUR.

Miss EVA MYLOTT, the Australian contralto, has commenced her Canadian tour with the greatest success. In Quebec, where she completely captivated the musical critics by her deep mellow contralto and perfect diction, she is thus spoken of in the *Chronicle*:—"It was a veritable triumph for Miss Mylott. Possessed of a voice, rich in tone, glorious in volume, artistic in interpretation, remarkable in control and faultless in method, it is no wonder she claimed the attention of her hearers and speedily won their warmest approbation. Miss Mylott is one of the greatest lyric artists on the stage to-day, and that she will win the affections of the musical public of Canada and the United States on her present tour cannot for a moment be denied. A favourite pupil of Marchesi, she has already well nigh fulfilled all that this great mistress of vocal art has prophesied for her and she has at present won her right to a place with her distinguished country-woman and friend, Mme. Melba, as one of the great artists of the present day."

Of the Ottawa concert the *Free Press* says:—"Miss Eva Mylott scored an undoubted triumph. As a great lyric interpreter, Miss Mylott's power is of a variety seldom heard. The range covered by her selections was broad and exacting and nothing but the richest approbation of her unquestionable artistic attainment was heard from the many well-known in local musical circles."

The *Citizen* says:—"Her audience will long remember her and the enchantment of that voice." And the *Journal*:—"Miss Mylott has a fine presence, splendid physique and magnificent voice so well endowed by nature and so well equipped by artistic training that she presents a rare blending of power, volume and sweetness. It seemed at times hardly possible that those deep chest tones could so quickly and easily melt away into high tones of wonderful, almost birdlike delicacy."

With such glowing praise at the beginning of her tour, Miss Mylott's other concerts are an assured success and all Canada will welcome her on her return visit, which, to quote the *Quebec Chronicle*:—"Every one will hope will not be long deferred."

WELSH LADIES' CHOIR.

OUR readers are reminded that the famous Welsh Ladies' Choir of Cardiff will give a concert in Massey Hall November 6th, when they will appear in the national costumes. The ladies have been given the warmest praise for their singing by the British and United States press. They gave a special concert on board the king's yacht and were highly complimented by His Majesty. The choir includes among its members several high-class soloists.

A CUTE LITTLE MUSICIAN.

THE accompanying portrait is a happy snap shot of the little fairy musician, Vera M. S. Johnston, aged three years and eight months, daughter of Mr. D. J. Johnston of this city. She has great natural musical talent and she could both sing and whistle the melodies of many different piano solos when only eighteen months old. At two years of age she could select chords of three notes with her



right hand and with her left in any key, as accompaniment to her own singing. At the same age she was singing alto to a number of melodies. At two years and a half of age it is related that she could sing any note in the middle register of the piano before it was struck, the only suggestion being the indicating of the key, the note of which it was wished she should sing. About the same age she was singing songs, sounding the soprano and alto notes alternately, and improvising vocal runs founded on chords the harmony of which naturally suggested itself. Mr. Johnston's eldest daughter, Miss Norma Florence, is a brilliant solo pianist, a pupil of Mr. W. O. Forsyth.

THE omission of a word in a paragraph in our last number made it appear that Mr. Edward Barton had been appointed musical director of the Peterborough Conservatory of Music. The paragraph should have read that Mr. Barton had been appointed director of the vocal department.

✶ SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice. We have no agents in Toronto for the collection of renewal subscriptions.

PRACTICAL SUGGESTIONS FROM MISCHA ELMAN.

A LONDON interviewer, connected with the *Musical Standard*, had an interesting talk with Mischa Elman. Among other things the latter said:—

"My student days ended between the ages of thirteen and fourteen, and I have been busy on concert tours ever since. I assure you that I play altogether differently from what I did when I left the hands of my teacher. I have been constantly developing and changing. I play the music as it appeals to me. Every artist should develop his own individuality and play as he feels the music.

"The concert violinist should have a broad musical education. He should study everything of importance written for his instrument. I think I may say that I have played nearly everything of real merit in the literature of the violin. Especially should the student master the etudes of Kayser, Kreutzer, Fiorillo, Rode, Sauret, Dont, Gavinies, Paganini, and the other great writers of studies for the violin. It is very important that the violinist should become acquainted with chamber music. I know of nothing which will better elevate the taste and develop the best musical instincts of the violinist and student than this branch of art.

"I play on a genuine old Cremona violin, of course, and advise every other violinist to do the same, if he is able to afford one. My violin is an Antonius Stradivarius made in 1722. It was formerly the property of Burmeister, from whom I bought it. I purchased the instrument out of the earnings from my concerts, for a very high price, so you can see from that what my opinion is as to old and new violins. The solo violinist should have an old Cremona instrument, the best which he can afford.

WATERLOO AND ELMIRA NOTES.

WATERLOO, Oct. 7, 1909.

THE Sunday sacred concert given by the Waterloo Musical Society's Band was attended by an immense crowd. New Hamburg, Baden, Elmira, Conestoga and Berlin were largely represented. The weather was all that could be desired. The collection was in aid of the Hospital and was a generous one.

The programme was as follows:—Grand Processional March, "Princess Edna," arranged by Ward Hume; concert waltz, "The Gypsies," Raymond; overture, on airs from E. Bach, arranged by Godfrey; euphonium solo, sacred air, "Unto Thee, the Living God." Piccolomini; played by Fritz Boffinger; new flower song, "Adoration" Dalby; sacred anthem, The Harmonic Society, conductor Charles Froelich; grand selection from Mozart's works, compiled and arranged by Charles Godfrey; march, "Old Trinity," Panella; sacred anthem, "Harmonic Society;" grand sacred fantasia, concluding with the doxology in which the vast audience joined with the band. W. Philp, conductor.

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The open air concerts were brought to a close on the last Friday in September. The band has had a record summer, never having missed an evening since commencing in May. The season's concerts in the City Hall will be opened by the young people of the Methodist Church who have engaged first-class talent from Toronto. The band have in view entertainments, possibly a comic opera and a costume concert.

At Elmira the season has been a fairly busy one for the Elmira Musical Society's Band. The last important function was the Linwood Roman Catholic pic-nic which partook somewhat of a political gathering. W. L. M. King made a rousing speech, followed by Dr. Lackner of Berlin, and Mr. Duff, M.P. Everything passed off pleasantly and the immense crowd were always in good humor.

MISS CONSTANCE VEITCH, 'cellist, of the Elgar Trio, has gone on a concert tour through the western and southern States. During her absence her place in the trio will be filled by Miss Eaton, a talented 'cellist.

MR. JAMES Y. S. ROSS, who has been organist and choirmaster of the Dovercourt Road Baptist Church, has been appointed to a similar position at College Street Presbyterian Church.

MISS IRMA D. BUCHANAN, soprano, has resigned the post of soloist at Simpson Avenue Methodist Church, to accept a similar one at Chalmers Presbyterian Church.

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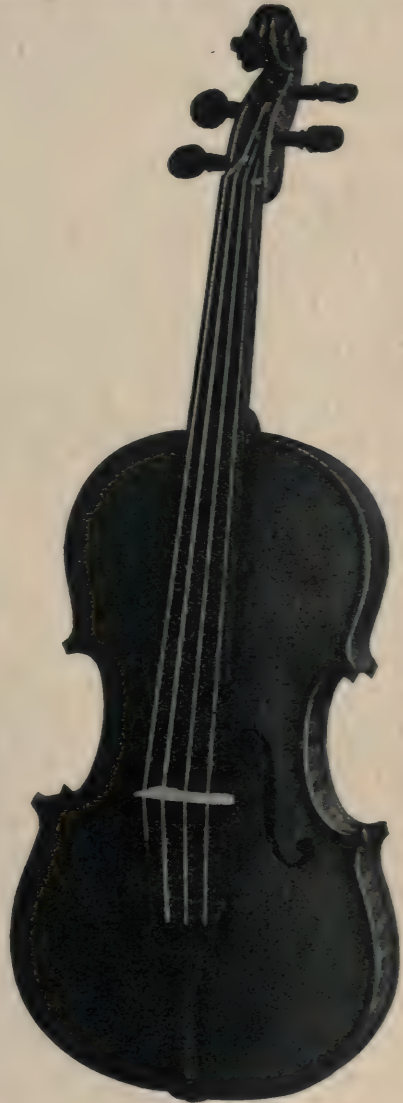
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The Violin, its Famous Makers and their Imitators, by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.

Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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THE STOLEN VIOLIN.

A Charming Short Story of a Violinist and How he Found Genius and a Missing Instrument.

BY JESSIE WHITAKER.

It was a great day at Barchester, the day of the annual concert on behalf of the King's Hospital, and the assembly rooms were crowded, from door to proscenium, with a well-dressed and attentive audience. The local choral society was doing excellent service; the stars from London were acquitting themselves with more than usual brilliancy, and the solo violinist in particular put the climax to the musical enthusiasm of the audience. His first effort provoked long and sustained applause, which only died away when an attendant exhibited a card bearing the word "Interval" at the wing. Then attention was relaxed, and people began to talk.

Mr. Sidney Fitzgerald, the violinist, moved out of the orchestra in company with the rest of the instrumentalists to a supper-room at the back of the stage where light refreshments were being served, leaving his violin upon the chair where he had been sitting, and his music open at the place where the next overture commenced, for he took a leading part in the band. A little after his exit, when the stage was empty, a thin, shabby-looking old man, bald save for a single wisp of hair across his forehead, entered the orchestra, and took Mr. Fitzgerald's violin carefully under his arm, departing in an unostentatious way that excited no comment. If anyone noticed the incident, doubtless they supposed that the performer wished to replace a string before his appearance in the second half of the programme. The shabby man disappeared behind the scenes, and the audience continued to criticise and eat chocolate until the chorus began to slowly make their way back to the numbered seats.

Mr. Fitzgerald came in, one of the last. In common with many devotees of Pan, he was by no means indifferent to the claims of Bacchus, and he lingered as long as possible over the decanters. He came in somewhat hurriedly as the rest of the orchestra were tuning, and stared around him for his instrument, evidently unaware of its removal.

"Where in creation is my fiddle?" he questioned the conductor.

"I haven't seen it," responded that gentleman, not taking his eyes from the music before him.

Fitzgerald was annoyed, but although his instrument was a valuable one, it was not all at once that the idea of theft occurred to him. When it did, after an unavailing search of some minutes' duration, he became most excited, and immediately set all the attendants and people employed about the hall to the task of making inquiries. Meanwhile he himself was obliged to return to the stage, and perform his second solo on a borrowed instrument.

The concert was over at last, and it was with a sigh of relief that Fitzgerald at last joined in the closing strains of the National Anthem and hur-

ried behind the scenes. His friend Harrison, the conductor, a stout little man who lost all sense of his surroundings as soon as he took a baton in his hand, sympathized volubly with him.

"So mysterious!" he ejaculated from time to time. "Who on earth could the fellow be?"

Just then they were accosted by a diminutive programme boy.

"Please, Mr. Fitzgerald, I've found the man that stole your fiddle," he announced.

Fitzgerald smiled with relief.

"Where is he, Tommy?" he asked.

"Please, sir, I saw him take the fiddle and go straight through with it at the back, and I thought there was something wrong, so I followed him. I'll show you the house he went to, if you like."

"You're a good boy," said Fitzgerald, buttoning up his coat. "Come, take me to him and you shall have half-a-crown."

The conductor having signified his willingness to see the end of the affair, the three set out together, and after a few minutes of brisk walking, found themselves landed in a most squalid and unsavoury part of the town. The streets were narrow and dirty and the air was impregnated with the odour of fried fish, but worse was to follow. Outside the open door of a common lodging-house their guide stopped and sniffed odoriferous air in an apparently appreciative manner.

"He went in here," he said.

Fitzgerald rewarded the boy and dismissed him. "I'm going in right away," he said. "If we look sharp, I may be able to catch the 12.15 train after all."

"Don't you think that it would be advisable to take a policeman in with us?" suggested Mr. Harrison rather nervously.

Fitzgerald shook his head. He had imbibed sufficiently to be in the mood for adventure.

"Let's see what the chap has to say before we give him up," he said, lighting a cigar, and preparing to enter the house as one prepares to get into an extra hot bath. "Now for it, Harrison! You'd better smoke."

The door they entered admitted them straight into a large and exceedingly dirty kitchen. The proprietor, a stout, prosperous-looking man in shirt sleeves, came forward to greet them.

"Well, gentlemen?" he said deprecatingly.

"Have you had a man in here to-night with a fiddle?" queried Fitzgerald. "It has been stolen from the concert at the hall, and he was seen to enter this house with it. I——"

He broke off suddenly as strains of music floated to him from some distant part of the house. "There it is," he said eagerly. "I should know the sound of that old violin anywhere."

"It's upstairs," said the lodging-house proprietor. "I reckon he's playing for some of the boys. Shall I fetch him down, sir?"

Fitzgerald had moved to the foot of the stairs, and was listening with rather a peculiar expression on his face.

No—no——” he said hurriedly. “Don’t you go up! I think I’ll listen.”

“It’s a genius,” said the conductor.

“My God!” whispered Fitzgerald, turning to him, “what do you think?”

And he stood, positively trembling with delight. The strains that floated to him were such as he had never heard before, musician though he was. He lost all sense of the foul atmosphere, of the filth around him, and stood enthralled.

Higher, louder, wilder rose the notes, distracting, irresistible. Fitzgerald felt himself in the midst of a tempest. The shrieking wind, the roaring water, the cries of ultra-human agony, all were audible to him; and then, suddenly, far above the raging of the gale, came a sweet, clear voice that sang of love and of hope that never dies. Then all ceased, and Fitzgerald started and could hear the beating of his own heart.

The lodging-house keeper stepped forward and threw open the door.

“No, no!” cried Fitzgerald, but his appeal came too late.

There were perhaps a dozen men in the dormitory, in various stages of undress, one or two already in bed. The player sat upon the edge of a bed, in his shirt sleeves, the violin beneath his chin, and one long-drawn, sweet note trembling upon the string. At sight of Fitzgerald he lowered the instrument.

“For God’s sake, sir!” he whispered. “I have never done such a thing before. But I couldn’t help it—indeed, I couldn’t. When one is starving! It is two years since I touched a fiddle, sir, and the sound of it——”

He stopped, and Fitzgerald cleared his throat. “Who are you?” he asked.

“Who am I? No one. Unfortunate—a reprobate—a failure. Send me to prison if you will.

But, sir, if you have any pity, let me keep the fiddle a little longer!”

“Keep it altogether if you will,” said Fitzgerald huskily. “You can play it and I cannot. I *must* hear you again to-night. Come with me!”

Fitzgerald led the way downstairs, the stranger following, with the violin still beneath his arm. He intended to take the man back with him to his hotel.

But as they were about to step into the street, they were suddenly stopped. A policeman, and an official in a dark-blue unfamiliar uniform, stood in the doorway and as they approached, the latter stepped forward and took the stranger by the arm.

“Come along, William,” he said in a tone of authority.

The little man let the fiddle slip to the floor with a crash. Fitzgerald stepped forward.

“What do you want?” he said.

The policeman drew him to one side.

“That’s the man we want,” he said. “He is hopelessly insane. He escaped yesterday from the county asylum.”

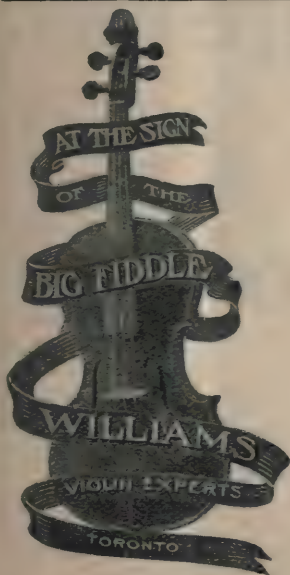
Fitzgerald stared. Then, moved by impulse, he stooped, picked up the violin from the floor, and hastened after the stranger and the attendant into the street.

“Take it!” he said hoarsely, pressing the instrument into the hands of the little musician. “Take it! God knows such a man as you are must not be without a violin!”

Then his voice broke, and he turned away.

DIRECTOR (in a thundering voice).—Why on earth don’t you come in when I tell you to?

FIRST BASS (meekly).—How can a fellow get in if he can’t find his key?



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MARCELLA SEMBRICH.

THERE is tremendous interest in local music circles over the announcement that the great Marcella Sembrich, whose retirement from opera has been the sensation of the present season, will be heard at Massey Hall on Nov. 3 in the great

singer, and never have the critics so lavished praise on a retiring artist. The following brief extract is from the New York Press:—

"How rare is a singer combining Sembrich's charm of voice, her excellence of method, her beauty of style, her power of interpretative insight and her art in communicating it to the listener.



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A Queen of Coloratura.

concert tour which is to mark her farewell to the country at large.

So much has been written of the scenes that marked Mme. Sembrich's farewell appearance at the Metropolitan Opera House last winter, that all are more or less familiar with the details of that auspicious occasion. Never before did the public of New York rise so spontaneously to lay tribute at the feet of a beloved

Like tenors, coloratura sopranos often lack all musical qualities save those that enable them to produce a good tone, to remain true to the pitch and to discharge vocal rockets. Thanks to exceptional gifts turned into right channels, Madame Sembrich overcame all technical difficulties long ago; but her general musical education was developed simultaneously to a degree rare among singers. Before

she even undertook to train her voice, Sembrich became a proficient pianist under the efficient tutelage of Wilhelm Stengel, now her husband. She also acquired skill as a violinist, as those persons will remember her who heard her play a concerto of De Beriot at Abbey's benefit performance in 1884. Broad musical education, interpretative intelligence and fine taste distinguish Sembrich's art from that of all other coloratura sopranos.

"It was Sembrich the woman, however, that appealed to the immense throng at the Metropolitan on Saturday, though Sembrich the artist sang with unusual tone and emotional force."

In all the years that Mme. Sembrich has been before the public the New York critics have never been more enthusiastic over her beautiful voice than at this time of her retirement. Her powers, in fact, are now at their very highest development—never did she sing more perfectly.

HOW TO CHOOSE AND RENDER BALLADS.

BY DR. ANNIE PATTERSON.

THE ballad is essentially English in character, whether it be a narrative in verse like "Chevy Chase," or the modern lyrical treatment of an episode of meditative, patriotic or sentimental nature. The present-day ballad depends mainly for its success on being easy and effective to sing, a requirement necessitating plenty of "open" syllables on the part of the versifier. The ephemeral existence of ballads is well known. Each season sees a new relay, one or two, perhaps, of which will have a vogue and finally be done to death in drawing-rooms and on street-organs. A few survive, and may be found in every singer's portfolio. Yet there is a curious diffidence on the part of vocalists to confess a fondness for a number that has been in any way hackneyed. Like the fashion of a past year, it is supposed to be "dowdy" to reappear in it. Meanwhile the newer trifle chosen is often sadly slight and contemptible, and would have no existence at all if it were not that a performer's "royalty" is attached to it.

OLD FAVOURITES.

Such being the ballad, it becomes no easy matter to choose selections rightly, both for teaching and concert purposes. A few stock numbers from the pens of popular writers like Adams, Cowen, Marzials, Molloy and Sullivan are always safe with which to conjure, whilst Balfe and Wallace are never quite forgotten. But numbers that "everybody" is supposed to know have to be remarkably well sung in public if they do not produce boredom. Perhaps no one has excelled the late Sir Arthur Sullivan in writing evergreen ballads, especially if we include many popular gems from his comic operas. Yet, whilst items like the "Lost Chord" and "My Dearest Heart" are to be heard constantly, "The Distant Shore" and the still older "Sweethearts"—once so much the rage—are generally considered out of date. It is difficult, indeed, to account for the fickleness of judgment which con-

serves one selection and drops another apparently as pleasing.

LATTER-DAY TENDENCIES.

Coming to recently produced ballads, the tendency is towards shortness in construction, necessitating a coupling together of items—not always a satisfactory proceeding. If there is less of the languishing and sometime mawkish inanities of a decade ago, the avoidance of straightforward melody and well-balanced symmetry in periods and rhythm—those forces which have kept genuine folk-song alive—is to be deplored. It is affirmed that the diatonic scale is worked out, and that it is now next to impossible to evolve a wholly original phrase. Hence the chromatic genus is dragged in, and there are numerous enharmonic key-changes. When all is artistically done, no objection can be made.

But a great truth remains. The public prefers a flowing tune with clearly developed sections and climax. Ballads that have lived will be found to follow these lines; and, until we exceed an equal semitonal arrangement of the piano-keyboard, singers will be wise to choose numbers with a regular progression of vocal intervals, making a melody that can be hummed apart from the accompaniment. Composers, however, should be on their guard against worn-out phrases. No amount of patchwork can wholly disguise them.

In rendering a ballad, correct enunciation is of primary importance. Yet not one in a dozen singers seems to grasp this fact, a book of words being nearly always needful to show what a song is about. On the other hand, anything in the way of exaggerated or "broad" pronunciation spoils the enjoyment of cultured listeners, who are irritated by curt t's and d's, "loights," "oi" and so on. Again, extreme stolidity, as an excess of fervour, in the interpretation, say, of a love-ditty, are equally objectionable.

BALLAD SINGING.

To sing a ballad properly, in the first place one requires to enter into, and in a way identify oneself with, the spirit of words. To do this effectually, it is well to commit the next to memory. Then, the "swing" of the song should be assimilated by the singer, anything like skurrying through or dragging being detrimental to a good impression. A thoughtful composer will, of course, see that the poetic corresponds with the melodic accent as accurately as possible. Lastly, the intonation should always be above reproach. Nothing grates so upon musical hearers as doubtful upper notes, or the "vibrato" production of certain singers who are careless or unaware of the habits into which they have fallen. Final advice to the Ballad-monger, whether creative or executive, might be:—to the writer—select lyrics with care, aim at symmetric melody, and avoid commonplace patches; to the singer—choose worthy music and words, sing in tune, and strive, above all things, for a neat pronunciation which can be followed and understood.

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OPERA & DRAMA

THE TORONTO THEATRES.

Of modern plays since the last time of writing but few have been seen which carry any weight, but the local public has been treated to no fewer than seven Shakespearean dramas, six of which were tragedies. That this was a pretty heavy dose to take in one week must be admitted. It is the opinion of the writer that the public would enjoy its Shakespeare better if it were not necessary to swallow him at a gulp. Mr. Robert B. Mantell since he obtained such managerial backing as enabled him to devote himself to acting and relieved him of financial and multifold other worries, has become rejuvenated in art if not in years. Five seasons ago Mr. Mantell appeared to be steadily going down hill as an artist. His productions were slipshod; his acting careless and sometimes noisy; and the whole calculated to repel rather than invite the lover of Shakespeare. Now all is changed. Mr. Mantell's obligation to his public and to his management is to act to the best of his ability and to let those around him do likewise. This and nothing more is expected of him and the result has been his complete rehabilitation in critical esteem. Those who censured him in past years are all the more ready to praise him now that he is doing his best. For a certain type of Shakespearean character no actor on the English speaking stage is quite so well fitted, either by physique or experience. In a role like that of Hamlet in whom are embodied many subtle emotions he is not to be mentioned in the same breath with Forbes Robertson. Though a master in the expression of certain forms of poetic eloquence he is not either in appearance, or by temperament, a poetic actor in the finer sense. He is at his best in such robust roles as Macbeth, who was a ruffian and tyrant, though not devoid of sentiment and Othello, who though a man of straightforward noble nature had no more intellect than the average soldier. Richard III. who ruthlessly waded through blood to a throne is also suited to his method and personality. His Lear, which is a fine piece of theatrical virtuosity, fails to create an awe-inspiring illusion. Critics look for a representation which shall make Lear a symbol of the sorrows of the world and it cannot be said that Mantell in this part carries the mind beyond the walls of the theatre. His Romeo is devoid of youthful fire and one finds it difficult to understand why a man of fifty-five persists in playing the role even to please the ladies. His Shylock is excellent, but not great; but no actor of significance trained in the utterance of blank verses ever fails of popular approval in this "fat" part.

It is something, however, to hear an actor who can recite the lines of Shakespeare musically and intelligently. From time to time one sees an announcement that such and such an individual who has the approval in modern plays, is to essay some famous Shakespearean role. The people who look forward with interest to such impersonations fail to realize that the faculty of expressing the "sing-song" of Shakespeare's ten syllabled line with dramatic significance is an art of itself acquired only by careful study. Mr. Willard, admirable actor though he is in modern roles, found this out when he essayed Hamlet. Previous failure as Macbeth had not taught him the lesson. A few years ago a most expensive production of "Romeo and Juliet" was given with Wm. Faversham and Maude Adams in the title roles and James K. Hackett, as Mercutio. The minor parts were well done by Shakespearean actors of experience, but the chief impersonations were literally appalling examples of ineptitude. It is said that David Warfield is to play Shylock. For the sake of his own reputation it is to be hoped he will repent of his intention. The trained Shakespearean easily adapts himself to colloquial roles and is usually admirable in bringing out his points. On the other hand the colloquial actor can no more plunge into blank verse and escape being submerged, than a flute player can on five minutes' notice play a violin concerto. Actors like Mr. Mantell, who can recite such a speech as that of Othello before the Senators or the soliloquy of Macbeth, when told of his wife's death, and give unalloyed delight, are exceptional indeed. Therefore to those who still enjoy Shakespeare's lines musically uttered, he will remain a welcome visitor. He had with him an accomplished leading man in the person of Mr. Fritz Lieber, and one or two subordinates who knew how to recite blank verse. One is too gallant to embark on an analysis of the acting of his feminine support.

Two modern American plays have been seen which were so delightfully acted as to give them a critical interest they would not otherwise have possessed. One was "The Bachelor," by the late Clyde Fitch, and the other, "Foreign Exchange," by Booth Tarkington and Harry Leon Wilson. Of the two the Fitch comedy, though the less weighty in theme, was decidedly the more clever in handling. "The Bachelor" has correctly been described as a "very light" comedy, but it is an excellent illustration of how the late Mr. Fitch could take up a fragile tale, and by minute touches of human nature invest it with continuous interest. Though his works lack in breadth and sweep he was assuredly one of the cleverest miniature painters that the stage has

known. The story of "The Bachelor" is of the slightest possible interest; merely a lover's quarrel between a man past the marriagable age and a romantic girl in her teens. A revelation of love, an estrangement and a reconciliation,—and the play ends. But Mr. Fitch contrived to invest it with fancy and sentiment, and at the same time to impart to it an up-to-date atmosphere that added zest to the whole performance. It was interesting from a purely technical standpoint to note how he built up the character of his elderly hero, who becomes a lover in spite of himself. A hundred minute touches of "business" helped to round out the character of the dapper bachelor, hardened into a certain routine of habit, even to the precise manner of folding his coat, and his nervous irritation at the slightest bit of waste paper on his desk. And while neglecting no opportunity to win one's good humor by little touches straight from the picture book of life, the more obvious and time-honored methods of getting a laugh were disdained. In the second act a Swedish servant maid (not by all accounts much over-drawn) made a good deal of laughter by her eccentricities. An experienced playgoer, seeing her come in with a dray of dishes, said to himself, "If she stumbles and drops those dishes, I shall leave the theatre." It was the commonplace playwright's opportunity to win guffaws, but Mr. Fitch let it pass. She did not drop the dishes and the experienced playgoer was left to serene enjoyment. Mr. Charles Cherry, who was entrusted with the leading role is a light comedian, who at his best recalls the late Charles Coghlan. He is easy, gracious and finished with a face that giving an impression of firmness and manliness, is nevertheless capable of a great deal of humorous expression without in the least relaxing into a grimace. Miss Ruth Maycliffe rather overdid the cute and kittenish elements peculiar to her type, but was playful and attractive and at the proper moments her motion had the genuine ring.

On "Foreign Exchange," a cast of very talented actors were bestowed, without however giving the slightest impression of vitality to the piece. Mr. Tarkington and his collaborator have set out to lash the follies of the present day with their scorn and satire. In "The Man From Home" they succeeded in doing so with profit to themselves, even though their work has so far failed to produce a social upheaval. In "Foreign Exchange," they went at the evil of the international marriage, which has cupidity on the man's part and snobbery on the woman's side for motives, in dead earnest. Their dramatic skill was not equal to the task they had imposed upon themselves. It takes more than earnestness of purpose and a few time honored

theatrical ruses to create a true drama of ideas or a really poignant social satire. The play ends abruptly with nothing settled, no solution of the problem involved and with the crisis still impending. The stage manager might reasonably have come before the curtain at the conclusion and said, "To be continued in our next." Moreover, even in the story as presented the events which form the motives for the action in most instances take place elsewhere and the spectator is only afforded chance episodes as side-issues of the tale. Some of the situations are interesting, but they are such as are to be found in any farce of average skill, and too artificial to carry the weight of serious emotion. It was only the almost flawless acting of Messrs. E. M. Holland, Vincent Serrano, Henry Bergman and Edgar Norton and Mesdames Jeffreys, Lewis and Percy Haswell that made the piece palatable, but even these remarkably talented actors failed to extract any truly human utterance from the dialogue.

"The Witching Hour," a sensational drama dealing with fantastic problems in psychopathy, rather than psychology, was seen once more, but even the skill of Mr. Augustus Thomas, who is unquestionably gifted in the matter of setting forth a story with due regard to all its phases, is unequal to the task of making it plausible. It was better acted in the minor roles than on the previous presentation here.

If it be true that "The Debtors," a dramatization of Dicken's novel, "Little Dorrit," was ever played with success in Germany it is a pity that the Germans were not allowed to retain it for their own enjoyment. Or perhaps its English sources accounts for the smouldering rage against Albion, which is credited to the people of the Fatherland. Mr. Digby Bell was evidently at a loss to know what kind of a character he was playing so just to make things lively he lapsed into his old comic opera mannerisms every little while. Miss Kathleen Crawford showed a genuine temperamental gift in the role of Little Dorrit, although her acting was amateurish.

Miss Elsie Janis is a hoyden, who grows more captivating every year and the "Fair Co-Ed," despite its artistic shortcomings, is full of the joy of youth; its ensemble effects bubble over with the gaiety of student life. The enthusiasm which Miss Janis puts into her work and her whole hearted efforts to entertain her auditors are in healthful contrast to the posings of Miss Fritz Scheff, who stars under the same management. Her vehicle this year, "the Prima Donna," is not so strong that any member of the cast can afford to pose as an inanimate and indifferent lay figure throughout the performance. Miss Scheff has an excellent voice, but her performance was otherwise as interesting as that of a mechanical doll would have been. The piece itself was richly produced and up to the end of the first act proved excellent entertainment. The score of Mr. Victor Herbert is charming, and some of Mr. Blossom's dialogue is genuinely amusing. The sketch of the impetuous music master by

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Mr. John E. Hazzard was a genuine bit of characterization, and the comedian wisely refrained from that clowning in which the average German dialect actor dearly loves to indulge.

HECTOR CHARLESWORTH.

October 16, 1909.

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NATIONAL CHORUS CONCERTS.

THE National Chorus have fixed the date of their concerts this season at the Massey Hall, January 18th and 19th. The adult chorus of selected voices is filled over the necessary number, and taken all round, is proving more efficient in the work than the splendid chorus which under Dr. Albert Ham's baton last year gained the enthusiastic appreciation and applause of the public and warm praise from all quarters of the press. Taking them in sections, the sopranos this season are more impressive and brilliant in tone, the altos are fuller and better in quality, the tenors larger in number, and the two divisions of the basses, all that could be desired both in quality and weight. At the rehearsals the work done throughout is really splendid and the unaccompanied numbers which form a noticeable part of the programmes promise to surpass any previous performances. The boy choir which Dr. Ham is training for the "Parsifal" cathedral scene and the celestial choir in the prologue of Boito's "Metistofele," is also getting along admirably. The Wagner (Parsifal) number demands in reality three separate choruses, that of the Knights in the nave of the cathedral, the choir in the gallery and the angelic choir in the dome, and to hear this tremendous work given by the "National" the "Boy Choir" and the Toronto Symphony Orchestra of some seventy-five musicians promises to be a revelation. The solo artists engaged so far are Miss Alice Neilsen, a soprano well known in Toronto through the success in the leading role of "Don Pasquale" with the San Carlos Opera Company two years ago, and Mr. Frederick Weld, baritone. Since Miss Neilsen's appearance here she has graduated into grand opera, and at the Metropolitan Opera House, New York this season will be heard in the important roles of Elsa in "Lohengrin," Marguerite in "Faust," and Mistress Page in Verdi's "Falstaff." The management of the "National" are to be congratulated in securing her for both of their concerts, as on account of her New York appointment her time for outside engagements is necessarily limited—indeed Toronto is the only Canadian city in which she will be able to sing this season. Her programme numbers will be the solo parts in Hiller's Song of Victory," and an orchestral accompanied aria each evening. It will be the first appearance of Mr. Frederick Weld here, but he is well-known for his brilliant work on the other side. Speaking of his recent singing at the Worcester Festival, the writer in the *Musical Review* says: "Mr. Weld sang splendidly, and was one of the most popular artists of the week." At the National Chorus concerts he will sing in "Parsifal" excerpt, and Boito's prologue as well as in separate programme numbers. The engagement of the Toronto Symphony Orchestra marks a new epoch in the history of our local choral societies and cannot in any way be considered as an experiment from an artistic standpoint. Not only in the fact that Mr. Frank Welsman has gathered together a superior body of players but in the further fact that in addition to the number of dual

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rehearsals which this arrangement makes possible it affords a constant rapprochement between the two conductors. The Toronto Symphony Orchestra management is sparing neither effort nor expense to enhance the proficiency of the organization, and have imported a number of solo players to strengthen the weaker parts, notably among which are two French horn artists. The string sections has also been added to and Mr. Welsman informs the writer that his band will this year be better than ever and that is saying a good deal. The subscription lists for these important functions are now in the hands of the members of the chorus and at the principal music stores.

F. W.

Miss EATON, a talented 'cellist, is taking the place of Miss Veitch, 'cellist of the Elgar Trio, owing to the latter's concert tour through the western and southern States.



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The exponent of the Classic Dance who appeared with the N. Y. Symphony Orchestra at Massey Hall on the 12th ult. posing in bare arms, legs and feet.

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Toronto Symphony Orchestra

Mr. Frank Welsman, Conductor

Principal Soloists

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Mr. Frederick Weld, Baritone

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WHAT IS GOOD CHURCH MUSIC?

BY G. C. MCINTYRE.

WITH the assembling of the church choirs for their winter work, the arranging of new musical programmes or the rehearsing of old ones, the old, old, oft-buried but yet immortal question rises again and confronts us. What is good church music? What music is wanted in the present day church? What is the reason of the continual clashing of professional musicianship with religious worship? The answer is a very simple one, if we take care to keep in mind one or two principle things. It is comprised almost wholly in the answer to, What is good taste? Is it good taste for a lady to wear a pink dress to a funeral, or for a gentleman to wear a dress suit while on an afternoon walk? So then the Hallelujah Chorus is not suitable for Communion Sunday morning, or "With Verdure Clad" for a service largely evangelistic in character.

Good taste in everything, with a close co-operation between the musical director and the pastor, will usually overcome all the difficulties in church music, but it will be necessary for the choirmaster to bear in mind that the church is not an educational centre. This is a strong delusion, and dies hard, and it seems to be the source of almost all church musical troubles.

The day when the church was all there was of art, of science, and of learning is gone. Fortunately

education has withdrawn from the strife of creeds, and the church now devotes its entire attention to religion, charity and morality, and it must be along these lines that the successful choir leader of to-day will work. Do people desire to hear the great symphonies? They have abundant opportunity. Do they crave the opera? It is open to them. The countless numbers of choral societies give all that can be asked of the more massive and elaborate choral music, but for the church, music which does not fall readily into the religious tone and atmosphere of the service, must not be admitted. Let the choir master constantly bear in mind that if the church members desire to be musically educated, there are many conservatories to which they may go. At church they desire to worship and to elevate the soul in spiritual things. Some of the very best of music fails to do this, and some very trashy stuff will.

Who then, will form the church-musical taste? Well, most likely, those who attend the church. Let the professional musician cease his fuming and become aware that the average church member knows what he wants and has perhaps a better discernment of what is in good taste in the matter, than the one whose mind is filled with mighty themes worked out in fugue and counterpoint with diapason, strings, and brass, great, beyond a doubt, but not devotional.

Do not think, dear choirmaster, that your field will be restricted by such a consummation. As your programmes will undoubtedly be restricted

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you will find opening up to you a broader field of expression, and of art.

The simple songs such as Swanee River, and Home, Sweet Home, have not been beneath the notice of the greatest artists of our time, and it is possible that the greatest pleasure has been given by the superlative rendering of just such as these.

Take the simpler music then, there is abundance of it, and give it a rendering such as the highest of artistic feeling calls for, do not let your knowledge and appreciation of the great in music draw you away from the devotional direction of the service, and you may find that these is more of art than you had at first supposed, in some very trivial melody.

THE MESSIAH CONCERT.

DR. F. H. TORRINGTON announces his annual Yuletide performances of the "Messiah" for the 30th of this month at Massey Hall. It will be remembered that he omitted it last year on account of the visit of the Sheffield, England, Choir, under Dr. Coward. The forces that Dr. Torrington will conduct at this concert will be the Toronto Festival Chorus, the West Toronto Chorus and the Toronto Orchestra. Rehearsals so far tend to show that the performances will be quite equal to Dr. Torrington's splendid rendering of the "Redemption" last Good Friday, on which occasion he received unqualified praise all throughout the press, the general consensus of opinion being that it was

one of the best performances ever given here under the baton of the doyen of Canadian conductors. The soloists selected have been chosen for their special fitness for the parts, and there is no doubt that the patronage will be fully up to the merit of the production. Subscriptions may be telephoned to the Toronto College of Music, Main 1062, and advanced subscribers will be given first choice of seats on the opening of the plan. Speaking of the work "The Messiah" itself, it is undoubtedly the most popular oratorio that has ever been written, the number of times it has been performed being greatly in excess of any other. Musically it represents the ripened product of Handel's genius, and reflects the noblest aspirations and most exalted devotion of mankind. Though sung year after year it retains all of its original freshness, vigour and beauty in the highest degree. It appeals to the loftiest sentiment and to universal religions and devotion, and is based upon the most harmonious, symmetrical and enduring forms of the art. The text is taken from the literal words of the Scripture. The oratorio is divided into three parts. The first part illustrates the longing of the world for the Messiah, prophesies his coming and announces his birth; the second part is devoted to the sufferings, death and exaltation of Christ, while the third is occupied with the declaration of highest doctrinal truths, faith in the Divine Being, and hope in the resurrection and the attainment of eternal happiness.

W. F. T.

IN the September number of the magazine *Westward Ho*, Mr. W. F. Tasker of Toronto, has a very appreciative and instructive article on Dr. F. H. Torrington, and his long and useful career in Canada. We reproduce the characteristic portrait which illustrates the article, taken from an oil painting by the artist Forster of Toronto.

"Are you a deputation?" he asked. "No sir," replied one of the men, "we are the waits. We have been playing here every night for the last two weeks, and now we've come——"

"Well?" inquired the tariff reform leader, impatiently. "The fact is, sir, we've come——" "Oh, I see," interposed Mr. Chamberlain; you've



DR. TORRINGTON

The Doyen of our Conductors.

MR. CHAMBERLAIN, who has just celebrated his seventy-third birthday, was leaving his house one New Year's Eve when he was met by a band of men.

come to apologize!" The musicians, however, did not go away unrewarded.—*London Daily News*.

VOCAL



THE SONGS OF ALBERT MALLINSON.

BY GEORGE LOWE

Good songs are always welcome. They come as an oasis in a sandy desert. One gets heartily weary of journeying through page after page of the uninspired rubbish that forms the chief output of our English publishing firms. It is remarkable that there should be a market for many of these commonplace banalities at all. Yet that such is the case is evident by their acceptance for publication. What a relief, therefore, after a plethora of such inartistic products to come across the works of a composer gifted with a genuine musical temperament and a refined and cultured imagination. It brings rest after tedious labor and compensation for the journey through arid wastes. The songs of Albert Mallinson give one just this healing touch. They do not, perhaps, command the perpetual wonder and homage that those of Schumann, Schubert, Brahms and Wolf inspire, but they do command one's very sincere admiration and gratitude and stand, at least, on a level with those of Franz, Grieg and Tchaikovski.

Mallinson's songs are generally broadly lyrical and differ in this respect from much of the vocal music of our modern composers. They steer a middle course between romantic classicism and extreme modernism. The harmonisation of them is always rich, distinguished and in good taste and is never obtrusively singular. They do not need the acclimation that the music of the most advanced school demands. They could be thoroughly appreciated by the musician to whom all music after Schumann was unknown. The composer has used great discretion, too, in the selection of the poems that he has set to music. They comprise some of the best that our language contains and are quite free from the pseudo-sentiment that finds so much favour in the English drawing-rooms to-day. The German lyrics that he has selected are equally good. Like Schubert and Schumann, Mallinson delights in smooth flowing melody. Occasionally his songs become more subtle and more insistence is given to certain lines of his lyrics than unbroken melody can convey. Especially in some of the "Songs of Sappho" do we notice this, and feel that here the influence of Hugo Wolf has laid its hand upon the composer. The majority of the songs, however, is of this unbroken melody type, and few song-writers have published so many songs of such an uniform high level and with such uniform distinctive and beautiful melody. Every song possesses its special atmosphere. The composer rarely repeats

himself and the variety in his songs is quite amazing. The piano parts are illustrative in the most artistic meaning of that word, whilst a delightful freshness pervades all his music. It proceeds from a mind healthy and sane rather than from one that loves to dwell among the charnel houses. And the great quality of *charm* is written large on all of them, a charm that seduces by the strength of its own spell.

Among Mallinson's songs, the book containing settings of leading foreign lyrics is one of the most valuable. The song, "Waldeinsamkeit," is of absolute beauty, representing the composer at his very best. Did he always write up to this level, he would be not merely one of the finest English song-writers but one of the song-writers of the world. "Osterlied" and "Der Jäger Abschied" are other very notable numbers in this collection, whilst "Gut'n Abend, Gute nacht" and "Erster Schnee" are certain of wide appeal to artistic minds. A volume of songs of poems of Christina Rossetti also contains many beauties. Here we find a setting of "A Birthday" which is quite one of the best settings of this famous poem. "Boy Johnnie" is quaintly pleasing. "Luscious and Sorrowful" and "Valentine" are unaffected melodies but original and highly artistic. "The Sunrise Wakes the Lark to Sing," if less distinguished than some of the other things in the volume, nevertheless possesses an exceedingly attractive and graceful air.

Certain of Mallinson's songs have already attained great popularity with the general public and a few leading singers, though not nearly so great a popularity as they deserve. Who can listen to the delicate beauty of "Apple-blossom," "Snowflakes" and "Slow, Horses Slow," to the quaintness of "To Me at my Fifth Floor Window," "New Year's Song," "Song behind the Plough" and "Eldorado," to the passion of "Eleanore" and "The Message and the Song" and to the overflowing joyfulness of "A Canadian Hunter's Song," "Autumn" and "Sing, Break into Song" and not feel that a new note has been struck in music and that a highly original and artistic mind is at work in our midst. We can turn to any of the Mallinson songs, in fact, certain that the composer will never disappoint us. The touch of genius lies on them all, though naturally some are finer than others. Mallinson, too, often obtains truly electrifying results by the simplest means. Note, for example, the exquisite effect of the change of key from the minor to the major in "Eleanore," of the termination of each verse of the melody of "Eldorado," on the major third of the common chord and of the melody above

the long sustained chord at the end of "Snow-flakes."

Notable, too, among these songs is the deeply impressive "Dream of a Blessed Spirit," which is one of the most exquisite pieces of imagery in English vocal music. It is a tone-poem that could only have proceeded from a master hand. Then, also, among Mallinson's songs, how many gems we come across that move one with their genuine and unaffected pathos, and that go straight to the heart because their melodies are simple and spontaneous with no striving after effect that so often mars the work of less qualified musicians! For example, take "O Thank Me Not," "There Lies the Warmth of Summer," "The Woman and the Horse," "The Rosebud," "Eventide," "Over the Western Seas," "On the Way to Kew," "Auf Wiedersehn" and "Gloriana." Here we find beautiful lyrics, beautiful melody and beautiful treatment in fact, perfect artistry in every way. In his lesser things, too, Mallinson never loses his power to charm. Songs like "Baby," "Two in a Swing," "The Plaint of the Leaves," "In the Pinewoods" and "Bed in Summer," for instance, are all delightful and never degenerate into the commonplace.

Two song cycles, "The Songs of Sappho" and "My Garden," rank high among this composer's work. If the former of these cycles is of lesser interest than the "Sappho" songs of Granville Bantock, it is because Bantock's cycle is perhaps the most superb cycle of songs that an English composer has yet given us. Mallinson's settings, however, are thoughtful, distinguished and artistic. Such songs as "There is a Medlar Tree," "With your Head thrown Backward," "In the Apple Boughs" and "Soft was the Wind" must always be worthy of the most careful attention. The second song cycle, "My Garden," too, is a work of wonderful charm. Here we are wafted into a veritable world of delight where the voices of the wind and the flowers find an utterance in quaintly beautiful verse allied to exquisite music. The opening number, "O, my Garden," is a rhapsody of joyfulness. Then follows the discourse between the Wind, the Rose and the Beech Tree, in which the music allotted to each is richly contrasted to that of the others. The "Rose's Song" again is a perfect little melodic gem. The beautiful "Summertide" is another entrancing number. Upon every page of this cycle, in fact, we encounter some illuminating touch of genius that must ever appeal most potently to the artistic temperament.

And is this artistic temperament such a very rare thing amongst us after all? Singers tell us that it is so and endeavour to entertain us with rubbishy royalty ballads instead. I think, however, that they assume too-much and that the lack of taste often lies with themselves more than with the public. Signs of an advance in general artistic ideas, in fact, are not lacking. Why, then, do most of our concert singers overlook this? It argues them false to their mission, which is to be musicians rather than performers of trashy jingles. Mallinson's songs should be in every home as a proof that it is not to Ger-

many alone that the musician is indebted for his art *lieder*, but that England has some claim to greatness, too. In them, as before mentioned, we find beautiful melody, carefully chosen words, cultured refinement and unfailing charm. Is not this sufficient for popularity. It is a mistake to think that because a singer is of some eminence that what he sings is of eminence too. It would be well to discourage concert singers in this idea by selecting the works of the greater composers for performance in the home circle. Herein lies the remedy. It is for the musical amateur, I chiefly write to-day.

GEORGE LOWE.

MR. H. M. FLETCHER.

THE *Conservatory Bi-Monthly* has the following appreciation of Mr. H.M. Fletcher:—

Mr. H. M. Fletcher, so well known in the city of Toronto to-day, was born in the town of Brockville, Ont., where he commenced his musical studies under Dr. Kauffman. After removing to Toronto, he studied piano and harmony with the late Carl Martens, and voice with Mr. W. Elliott Haslam. Later, he went to Boston, becoming a student at the New England Conservatory of Music, and studied piano under Mr. J. D. Buckingham, who was also Dr. Vogt's teacher; voice under Sig. Rotoli and Mr. Chas. E. Lenney; organ and composition under Mr. Geo. E. Whiting. He also took up the art and science of conducting under Dr. Tourjee and Mr. Wm. Sherwing. Upon returning to Toronto he held the position of bass soloist in the following churches: St. James' Cathedral, St. George's Episcopal, Jarvis St. Baptist, and Carlton St. Methodist, after which he assumed the dual position of organist and choirmaster of Bloor St. Baptist for seven years. Mr. Fletcher has been now five years in his present position at College St. Baptist Church, and ranks very high as a choir master. He also studied voice under Mr. Frederick Bristol, Mr. Wm. Howland, and conducting under Dr. Frank Damrosch. He has always had a large class of vocal pupils, among whom are Mrs. Leonord, James Kennedy, Mr. C. Fletcher and G. Wilkinson, with the Savage Opera Company, Mrs. C. McCann, the celebrated Boston soprano, and many others. From this fact may be easily deduced the great success he has met with in starting large choral associations in a centre like Toronto, where so high a standard prevails and where already so many singing societies exist.

The Schubert Choir has this season been reorganized along the lines of the famous Leslie Choir of England. Henry Leslie, it may be said, revolutionized the balance of the parts of the choral body, his theory being that the sopranos should number one-third of the whole, the basses one-quarter, the tenors one-fifth and the altos the remainder. This is not a sight-reading chorus but one composed of experienced singers who are able to pass the exacting voice and sight-reading test in order that they may become members.

We gladly supply the following interesting press notices concerning Mr. Fletcher's work of last season: "Mr. Fletcher, the conductor, has been the dominant spirit of the Schuberts since they came into public recognition. To him, as a sincere worker in a peculiar field where the services to general musical culture can scarcely be estimated, is due a large measure of praise." . . . "It is scarcely possible to estimate the excellent service which Mr. Fletcher is performing in the diffusion of musical knowledge and the uplifting of musical taste in this city and throughout the Dominion." . . . "Mr. Fletcher is evidently doing a grand missionary work in the education of inexperienced singers." . . . "How Mr. Fletcher manages to instil the rudiments of tone production, notation, and part singing, in so short a time, cannot be described, it borders on the miraculous and must be heard to be believed. The performance last night was a red letter night for Mr. Fletcher and a credit to the city that is giving the world the finest examples of choral singing." . . . The work done by Mr. Fletcher is remarkable. In a small city like Toronto and starting some years behind his predecessors, he has yet found and trained in four years a lot of new material and of it made a very fine choir."

MUSIC IN OSHAWA.

OSHAWA, Oct. 20th, 1909.

THE concert season, as far as Oshawa is concerned, opened on the evening of September 20th when a crowded house greeted an excellent musical programme in the Presbyterian Church. A group of local talent delighted those who were fortunate enough to be present who pronounced it one of the finest musical entertainments given in Oshawa for some time. The organist, Edwin J. Pull, in his two solos showed his complete mastery of the instrument, delighting his hearers with the harmonies which he evoked. The favourite of the evening, Dorothy Heavens, was in excellent voice, and sang "The Swallows," Cowen, in a thoroughly artistic manner which showed to advantage her rich soprano voice. Being forced to respond she gave admirably "The Dream." Mr. Robt. Henderson rendered "The Kerry Dance" in good style while Mr. Robt. Pate in his violin numbers left nothing to be desired. In his solos, "Il Trovatore" and "Berceuse," he displayed excellent technique and correct interpretation. The popular Masonic Quartette, composed of Messrs. Henderson, Henley, Brown and Paul, gave two numbers which were well received. One of the many fine things of the evening was the work of the Octette which furnished "Good Nigh Beloved," Pinsuti, and "Now by Day's Retiring Lamp," Bishop. The Octette were assisted by Messrs. Crysdale and Puckett with violins which did much towards making these numbers the most effective of the whole programme. Handel's "Largo" with Miss May Dillon at the

organ and Mr. Pull at the piano was a real treat. A newcomer to Oshawa, Mrs. Lillian Puckett, proved to be a decided acquisition to musical circles here, giving two numbers, "Beloved it is Morn," and "Sunshine and Flowers." Mrs. Puckett possesses a rich contralto voice and she will unquestionably be in great demand for solo work.

Miss Florence O'Brien, gold medallist Ontario Ladies' College, Whitby, a popular Oshawa elocutionist, left Sept. 20th, for the Emerson School of Oratory, Boston.

Ernest Johnson, L.R.A.M., the talented young violinist, who made such a hit at the Flower Mission concert some time ago, is announcing in the local press his intention of opening a studio here in the near future.

The ladies of the Hospital Auxiliary are putting on this season a course which promises to be a great success financially, and one which will prove a source of much pleasure in the season to come. The attractions are furnished by the Central Lyceum Bureau of Akron, Ohio, and consist of John De Witt Millar, Oct. 14th; Pitt Parker and Leonard Wilkes, Dec. 6th; Floyds-Magicians, Jan. 13; and Orphean Musical Club, Feb. 4th.

Much regret was expressed in musical circles here, when news was received of the sudden demise of A. O. Geiger, organist and choirmaster of Colborne St. Methodist Church, London. For some five years Mr. Geiger held a similar position in Simcoe St. Methodist Church, and while here made for himself an enviable reputation as an organist and choir leader.

R. N. J.

MUSIC AND MEALS.

THE practice of dining to the accompaniment of an orchestra seems to be waning in popularity in London, where one of the leading hotels has ceased its musical programmes at the request of a large number of its patrons.

"It is as wrong," says Dr. C. W. Saleeby, the well-known writer on hygiene, "to dine within hearing of music as to sleep with a bright light shining in one's face. Not only does the clash and blare of loud music interfere with sociability, and therefore irritate the mind by frequent interruptions and the strain of listening under difficulties, but it upsets the nerves and digestion by sending the blood to the brain instead of to the stomach, where at dinner time it belongs. Of course, faint music is not as bad as the louder strains we commonly suffer when we dine out. Like any evil, the less there is of it the better, but to do away with it altogether would be best of all."

Some doctors recommend that one should eat alone and in silence, yet there is little doubt that bright, cheerful conversation and laughter are aids to digestion. It is, however, best to avoid talk that calls for brain work. Faint music, of which only an occasional strain reaches the diner, would be all right, but the blare of a band that stops conversation is a nuisance.

The Harrogate Herald says: "So much rush and bustle were associated with the Sheffield choir tour in Canada last autumn that one could hardly think there was time for any romance. Nevertheless it is stated that one of the lady members of the choir which Dr. Coward took to Canada has just returned to the Dominion to marry a gentleman she met on the other side in the course of the tour."

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There is only one thing left—to get him out of hearing. Take him off to the solitary cell.

TURNKEY—That would do no good—the rogue is a ventriloquist.

"You say you have discovered the fundamental basis of criticism?"

"I have," answered the musician. "You must stick to these two propositions; if anything is a success it is not real art, and if anything is real art it will not be a success."



A Group of the Famous Royal Welsh Ladies' Choir who will sing at Massey Hall, November 6th.

Montreal at the store of the Nordheimer Piano Company; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Victoria, B.C., by Waites & Company; in Toronto, by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

JAIL SUPERINTENDENT—That fellow makes more noise than ever with his horrible singing and roaring.

"Has the girl next door still got her melodeon?"

"No! She's changed it for a cornet."

"But if she plays the cornet, that's worse, isn't it?"

"Nay—it's only half as bad. She can't sing while she's playing the cornet."

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BAND & ORCHESTRA

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MODERN CONDUCTING.

BY PROFESSOR FREDERICK NIECKS.

Who are right—those who unconditionally exalt modern conductors, or those who, with equal thoroughness, condemn them? It is not unlikely that the enthusiasts on both sides may be more or less wrong. The general tendency of modern conducting, no doubt, favours the growth of certain evils, and individual men and individual cases lay themselves open to censure; but that does not alter the fact that modern conducting is the inevitable, concomitant of the development of modern music. How necessary the modern conductor is we find when old-fashioned conductors dish up work of the present day à la Handel and Mozart. The modern conductor, however, is not only indispensable for the proper performance of modern music, but also can do much for the older music. It cannot be said that the old methods of conducting brought out all that is in the old music. On the contrary, it may be confidently asserted that the old music is a fertile field for the modern conductor to cultivate; but, let me add at once, it is not a field suitable for the indiscriminate application of all the modern devices—devices to a large extent generated by the new needs of the modern styles of composition. Handel and Mozart à la Wagner and Strauss are unacceptable as Wagner and Strauss à la Handel and Mozart. In short, the use of the modern means is to be welcomed and their abuse deprecated.

To be just, two points have to be remembered—namely, that the old conductors were not the mechanical time beaters they are now often represented to have been, and that the modern conductors could not achieve what they do achieve if the orchestral players of to-day were not greatly superior, especially technically, to their predecessors. My own experience as an orchestral player in my youth, and later on as an auditor of orchestral music in many towns and in various countries, enables me to deny emphatically the accusation of dullness and prosaicism hurled against the conductors of the old regime. Moreover, is it imaginable that the bright, refined, intellectual and artistic Mendelssohn ignored in his interpretations of the

great masters the poetry of the works he played or conducted? This is only one of many instances—to be sure, one of the most striking. Of others should be mentioned Spohr, Franz Lachner, Julius Rietz, Ferdinand Hiller, and Carl Reinecke, all musicians of the greatest distinction. In fact, there were good conductors in the olden time as well as now, but in the olden time, as well as now, the really good conductors were very rare. That the old conductors, who did well as long as they had to deal with the music among which they had grown up, failed to satisfy all the demands that were made on them by the later music was natural and ought to have neither surprised nor exasperated the innovators. As to the orchestral players, although we hear much of the wonders of the Mannheim performances and the excellence of the Dresden band, contemporary accounts of orchestras in the second half of the eighteenth century, even of those of Berlin and Paris, lament their uncouthness and slovenliness. To twentieth century ears these shortcomings would, of course, have been still more apparent and distressing. One reason was that the bands contained so few methodically trained players. Music schools did not exist then, and most musicians had to pick up their equipment anywhere and anyhow. The art was then also more widely learned and practiced as a handicraft. As characteristic of the prevailing state of matters down to the nineteenth century may be pointed out the German institution of the privileged town musician, who had the monopoly of supplying players for all the music meetings in a district. His apprentices and journeymen had to go wherever their master sent them, and perform on one or more of the several instruments they were able to handle. The outcome of this training was a high degree of practical readiness and mostly a low degree of refinement.

The first performance of a high degree of technical perfection was that of the Paris orchestra of the Society des Concerts, founded in 1828, the conductor of which was Habeneck, a worshipper and propagandist of Beethoven's music. Excellence was attained by unlimited rehearsing, but not by it alone. The diligent rehearsing would not have borne the same results if the players had not been methodically trained at the Conservatoire, a circumstance more especially important in the case

of the string instrumentalists. That the orchestral performances in Germany, England and elsewhere have so marvellously improved is to a very large extent to be attributed to the foundations and multiplication of music schools. Apart from the Italian schools, the Paris Conservatoire was one of the oldest, having been founded towards the end of the eighteenth century. The other pioneer institutions were the Vienna Conservatorium (1821), the London Royal Academy of Music (1822), the Brussels Conservatoire (1832), and the Leipzig Conservatorium (1843). The Prague Conservatorium, founded in 1811, used to make the training of orchestral players a specialty, and sent its offspring far and wide. This is not altogether a thing of the past, for we find in the orchestras all over Europe Czech players of every instrument, most frequently double bass players. With regard to the above dates, I may add that in some cases they refer to the full development, not to the origin of the institutions. No longer than fifty years ago only a few of the violinists and violoncellists in the orchestras had a methodical training. With the double bass players this was so to an even larger extent. As to the viola players, they generally were invalidated wind instrument players or rejected violinists. In the technical development of the orchestra, however, the action of the composers must not be overlooked. Their increased demands produced a better supply both of expert players and improved instruments. On the other hand, these latter—the expert players and improved instruments—reacted upon the composers and stimulated them to more and more daring flights.

Modern conducting began with Berlioz, Wagner, and Liszt. The interpretation of the works of these masters demanded a greater elasticity of tempo and measure, and a more extensive and subtle variation of dynamics—in short, a more emotional and intellectual rendering. The same is true, but in different ways and degrees, of their contemporaries Chopin and Schumann, and even Mendelssohn, and of the earlier Beethoven and others. In the apprehension of these different ways and degrees lies the difficulty of modern conducting. We might express the same thought by saying that the difficulty lies in the true reading of the character of the music. In modern music the formal element becomes less and less prominent and the spiritual tone more so. It follows that in the same degree as this is the case the need for intellectual penetration and emotional sympathy increases. Where a multiplicity of executants are required, each cannot be allowed to be guided by his own thoughts and feelings; one has to show the way, and in the orchestra this is the conductor. He has to be the director of the complicated technic and the inspirer of the idea in all its modes and shades.

The calls made upon the conductor of modern music naturally lead to the development of a virtuosity of conducting and to personal self-assertion. Both are excellent things, but very apt to degenerate. Let us see what forms this virtuosity and self-assertion sometimes take, and what re-

grettable consequences only too often follow. A variety of signs to indicate and animate are necessary for communication between conductor and executants. The more unobtrusive these gestures and looks, the better they are. Wild gymnastics, however, so common nowadays, must be condemned: they impress the public much more than the performers, and not infrequently are intended for that purpose. The chief influence of the conductor is exercised at the rehearsal, the rest is done by a personal magnetism which comes by nature and cannot be acquired.

Again, the virtuoso conductor, as is the way of the majority of virtuosos, is largely determined in his readings by the desire to impress the audience by his cleverness. The composer and his intentions are only of secondary consideration. Many are the illegitimate means employed to surprise, startle, overwhelm, and hypnotize the hearers—whispering inaudibly, roaring and thundering deafeningly, emphasizing contrasts, giving undue prominence to the subordinate, etcetera. Among the most distressing of the distressing operations of the up-to-date conductor are his modernized, purely subjective, and wholly sensational and vainglorious readings of the old masters—for instance, of J. S. Bach's concertos and suites, of Mozart's compositions, and even of Beethoven's symphonies.

Conducting without book is another vice of modern conductors, in which even some of the most distinguished of them indulge. Hans von Bulow divided conductors into those who have their heads in the score and those who have the score in their heads. Of course, a conductor ought to know the score so well that he need not keep his eyes on it; but he has not the right to risk the success of a performance and the reputation of an orchestra in order that he may ostentatiously posture before the public. Even the most phenomenal memories have lapses, and a conductor cannot hide his lapses as a solo pianist can hide his. No less an authority than Liszt disapproved of conducting without book. He remarked that it was always done at the cost of the work.

The luxuriantly flourishing fashion of travelling conductors has very serious drawbacks. In the first place, the programmes suffer. Like other virtuosos the conductors have a repertoire generally a narrow one and with the same things in them—everyone wants to do the "Tannhauser" overture, Tchaikovsky's Pathetic Symphony, Wagner's Vorspiel to and Liebestod from "Tristan and Isolde," and the Eroica and Cminor symphonies of Beethoven. In the second place, the readings suffer. The star conductor wishes to shine, and showy and capricious readings are the order of the day. As he is now in the place formerly occupied by the prima donna, this ought not to surprise anyone. In the third place, the orchestra suffers, for every conductor imposes new methods and readings, and systematic training and steady progress become impossible. The moral of all of which is that even the best things have their drawbacks, and that good things are only good in their right place.—*Musical Record.*

DATES AHEAD.

- Nov. 4—Balmoral Concert Co., Massey Hall.
 Nov. 4—Brahm's Trio, Conservatory of Music.
 Nov. 6—Welsh Ladies' Choir, Massey Hall.
 Nov. 10—Sherlock Male Quartette, St. George's Hall.
 Nov. 11—Margaret Keyes, recital, Conservatory of Music.
 Nov. 24—Brahm's Trio Concert, Conservatory of Music.
 Nov. 28—Toronto Symphony Orchestra.
 Dec. 7—Sousa's Band, Massey Hall.
 Dec. 16—Toronto Symphony Orchestra and David Bispham.
 Dec. 30—"The Messiah" Toronto Festival Chorus, Massey Hall.
 Jan. 1—Imperial Scots Concert Company, Massey Hall.
 Jan. 18-19—National Chorus Concerts, Massey Hall.
 Jan. 31—Feb. 3—Mendelssohn Choir and Chicago Orchestra, five concerts.
 Feb. 1—At Hamilton—Elgar Choir and Buffalo Symphony Orchestra. Feb. 2—Elgar Choir and Toronto Symphony Orchestra.
 Feb. 14—Toronto Symphony Orchestra and Fritz Kreisler.
 Feb. 18—Dr. Wullner, Massey Hall, Orchestra in Verdi's "Requiem."
 Feb. 22—Schubert Choir and Pittsburg Orchestra, with Mme. Janelli.

Mar. 24—Toronto Symphony Orchestra and Mischa Elman.

April 11-12, 1910—Metropolitan Opera House Co., of New York, Massey Hall.

EVA MYLOTT'S CONCERT DATES.

MONDAY, November 1st—Opera House, Brantford.

Tuesday, November 2nd—Opera House, Woodstock.

MR. GEORGE BRUCE.

A most valuable accession to the ranks of the Toronto Symphony Orchestra is Mr. George Bruce, violoncellist, who has just arrived from Glasgow. Mr. Bruce studied with Herr Willie Benda, Carl Fuchs, principal 'cellist of the Hallé Orchestra, Manchester, W. Sasbach, principal 'cellist of the Scottish Orchestra, Glasgow, and Jacques Renaud, principal 'cellist of the Queen's Hall Orchestra, London. Mr. Bruce played for six years in the Scottish Orchestra under the following conductors: E. H. Cowen, Henry J. Wood, Steinbach, Strauss, Weingartner, Colonne, Richter, Mylmarck, and Von Hansegger. He has had a very large experience in chamber music, and was instructor of that branch, as well as of solo playing at the Glasgow Conservatory of Music. He is an excellent player with a fine technique and a good deal of temperament.

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rental of \$5.00.

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It is stated that every week Dr. Coward covers close on a thousand miles in order to train the choirs at Leeds, Huddersfield, Southport, Newcastle-on-Tyne, and Glasgow. He has not had a single clear week's holiday since August of last year. Then he spent his holiday in Sheffield for a change, largely because it enabled him to spend his evenings quietly at home.

SHE.—I heard you singing in your room this morning.

HE.—Oh, I sing a little to kill time.

SHE.—You have a good weapon.

“WALTER, get me a newspaper, so I can hide my yawns; this concert is so stupid.”

“Yes, miss; I'll bring the largest I can find.”

BUSINESS CAUSERIE.

TORONTO, Oct. 20, 1909.

BUSINESS in Toronto so far this month, has been generally well maintained and some firms have been more than ordinarily busy. September was noticeable for a marked increase of activity in all branches of the music trades, and a good steady run of business is now assured for some months.

From all over the country large orders are being received by our wholesale houses. The better grades of pianos are in request more than ever. Smaller musical instruments of all kinds and song machines are also in a large demand.

Paper is being well met in the country, and in the city and locally collections are better than they were a year ago.

All dealers speak with greater confidence than heretofore of the trade outlook.

From the various branches and agencies of the house of Nordheimer reports are encouraging. Representatives of this firm on the road are sending in much good business. The Nordheimer pianos every day gain in public favour, and sales are large. In the small goods department Mr. Frank Shelton reports conditions as being generally satisfactory and prospects good.

As usual with the R. S. Williams & Sons Company, activity is the order of the day. General manager Mr. Harry Stanton considers the business outlook in all branches as highly satisfactory. From the Winnipeg branch of the R. S. Williams house reports could scarcely be better. Department manager Harry Claxton says he is kept hustling all the time with orders. The retail business of the firm is also in first class shape.

Manager George P. Sharkey, of the Bell Piano & Organ Company, blandly told the representative of MUSICAL CANADA that while on the present occasion he had nothing special to say, at the same time he had nothing particular to complain. Said brother Sharkey: "The Bell Piano & Organ Company have experienced much added activity since the close of the Exhibition; we are busy now, are satisfied with the way things are going, are quite prepared for and fully expect a first-class winter business."

Messrs. Whaley & Royce hope to be in their new premises at an early date now. Business with this firm is keeping up well. For some weeks a clearing out sale has been going on, and a large quantity of all kinds of stuff has been disposed of. Retail trade is good.

Manager Fred Killer is satisfied with the trade being done by the Gerhard Heintzman Company, and says the firm's new and handsome premises on Queen St. West are now rapidly nearing completion.

The Heintzman Company are having an excellent run of business. Last month (September) was a record breaker with this house, and October is not lagging behind. The leading lines just now with the Heintzman Company are player pianos and grand pianos, both being in more than active demand. Manager Charles T. Bender is again on deck after a holiday from which he has evidently

New Cremona Violins

SEIFERT &
GROSSMAN

LIEGE, February 28th, 1907.

The two violins of Messrs. Seifert and Grossman of Berlin which I have just played are marvels of the luthier's art in point of workmanship as sonority, and tone. I fully was playing on a varius and Guar-best period.



The work of Grossman is a means a new era ing and will be all the virtuosi those who cannot pay the exorbitant prices for old Italian violins.

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Mr. Henry H. Mason just snatched time, in the interim of many business callers, to say that the Mason & Risch firm were much more busy than was the case at the corresponding period of last year. Mr. Mason thinks the business outlook is in every way a satisfactory one; orders are plentiful from outside, city trade is good, and collections above the average.

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LATE CONCERTS.

Owing to the fact that MUSICAL CANADA had to go to press earlier than usual this month, several important concerts during the latter part of October cannot be noticed in this issue.

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MRS. ARTHUR S. KING

THE excellent and attractive portrait, which appears on our front page, is one of Mrs. Arthur S. King, of Toronto, formerly Miss Flora Duluth Barnes, daughter of Mr. Thomas Barnes, Carrick Lodge, Hamilton. Mrs. King is an earnest lover of music for music's sake. She is the fortunate possessor of an appealing mezzo-soprano voice of rich color or *timbre*—a voice that is also very flexible. Mrs. King is studying with Professor Vegara and will sing at his forthcoming concert in January. Mrs. King has been often advised by friends, who admire her exceptional voice, to join the ranks of the profession, but she is very reluctant to abandon the *status* of an amateur.

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THE concert season at this popular institution opened on Saturday, October 2nd, with Mr. Richard Tattersall's First Organ Recital at four in the afternoon, when an excellent programme attracted many musicians and organists of city churches. The organ in the Music Hall is one of the best in Toronto and on this occasion its effective manipulation by Mr. Tattersall gave entire satisfaction to the large and appreciative audience. On the following Wednesday, October 6th, at 8.30 p.m., the Song Recital announced by another new and talented member of the staff, Mrs. Genevieve Clark Wilson, late of

Chicago, was given before a large number of music lovers and vocal students, who were delighted beyond measure with the genuine treat provided for them by the gifted lady, who has but recently come to Toronto and who will, it is hoped, take up a protracted residence among us. Mrs. Wilson's singing proved a veritable triumph, for in every style of selection she gave unbounded delight and displayed unusual talents as an exponent of many kinds of music without exaggerating either sentiment or mimetic power. Her voice is a true soprano, peculiarly effective in the high register, and she possesses a good stage presence free from posing or affectation. The Conservatory is heartily to be congratulated on such an acquisition to the Faculty as Mrs. Wilson undoubtedly will become and her admirers will not be content till another Recital on similar lines is announced in the near future. The entire programme of nineteen numbers was provided by Mrs. Wilson, who introduced several striking novelties by modern French composers, notably Georges "Hymn to the Sun," which, as interpreted by the singer, proved a *tour de force*. Mrs. Wilson was fortunate in having as her accompanist, Mr. F. Arthur Oliver, who has recently returned to Toronto from Bozeman, Montana, and resumed teaching in connection with the Conservatory. His accompanying of the various numbers was characterized by sympathy and excellent judgment. On October 16th Mr. Tattersall's second Organ Recital took place before



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another large audience. The programme was as follows: Grand Fantasia in F minor, Mozart-Best; Choral Preludes by J. S. Bach and Brahms; Caprice in B flat, Guilman; Sonata in C minor, G. Merkel; Minuet d'Amour, Cowen; Spring Song, Hollins; Marche de Couronnement, Tchaikovski. The next and third Recital of this series took place Saturday, October 30th, at four o'clock in the afternoon. Other recitals in the Music Hall during October have been given by Miss Evelyn Hall, a gifted pupil of Mrs. Clark Wilson, and Mr. George Dixon, tenor, and Miss Marguerite Keyes, the favorite contralto. Several additions to the teaching staff have been made since the opening of the institution in September, and every week sees a steady increase in the number of students registered from all parts of the Dominion. The String Orchestra, conductress, Mrs. Adamson, has commenced rehearsals with every indication of a very enthusiastic and full attendance. In all respects therefore the Conservatory has started with unusual promise of exceptionally prosperous conditions during the present winter.

Mr. H. Ruthven McDonald, our distinguished baritone, is touring the West with great success. He has associated with him Miss Bertha M. Crawford, soprano; Miss Grace Merry, elocutionist, and Mrs. McDonald, as accompanist. The tour will extend to the middle of March.

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DATES AHEAD.

December 4.—Welsh Ladies' Choir, Massey Hall.

December 6.—Grance von Struttaford in "The Golden Butterfly," Princess Theatre.

December 7.—Sousa's Band, Massey Hall.

December 9.—Jarvis Street Baptist Church concert.

December 16.—Toronto Symphony Orchestra.

December 20.—Harry Lauder, Massey Hall, one week.

December 30.—Festival Chorus, production of "Messiah," Massey Hall.

January 1, 1910.—Imperial Scots Concert Company, Massey Hall. Jessie MacLachlan, Association Hall.

January 12.—Brahms Trio, Conservatory of Music.

December 15.—Toronto String Quartette, Conservatory of Music.

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February 1-2-3.—Mendelssohn Choir and Chicago Orchestra, Massey Hall.

February 8.—Brahms Trio.

February 18.—Dr. Wuellner, Massey Hall.

February 19.—Toronto String Quartette Concert.

February 21-22.—Schubert Choir and Pittsburgh Orchestra, Massey Hall.

March 31.—People's Choral Union in Max Bruch's "Fair Ellen," Massey Hall.

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OUR NEW YORK LETTER

NEW YORK, Nov. 20, 1909.

THE schedule of concerts is rapidly being filled up for the month of November. There are some forty-five of more or less importance announced, and it will be even worse later on. So it is obvious that the life of a music critic is not entirely a bed of roses, even excluding the diversion afforded by those aspirants who are ever ready to heap invectives upon him when he ventures to suggest that they are not perfection personified. However, by far the majority of New York concerts and recitals are of a high order—either the artist of mediocre ability finds it too expensive to make an appearance here, or the critics have scared them away, for which no one grieves particularly.

The first concert I have to record is one given on Oct. 21 by Miss Minna Kaufmann, a young New York singer and teacher, and Mr. Bogia Oumiroff, a Bohemian baritone. Miss Kaufmann has a lyric soprano voice of quite pleasing quality in the upper registers, which she has cultivated rather to the disadvantage of the lower tones. Her voice is flexible and free, but her interpretations are not noticeable for any amount of individuality. Mr. Oumiroff, however, is an interesting artist. He sang Slavik folksongs, and the Gypsy melodies of Dvorak in a manner refreshingly agreeable. He sang the well known "Songs My Mother Taught Me" of Dvorak, for instance, so well that it had an entirely new meaning. Mr. Oumiroff possesses a baritone voice of truly beautiful quality, which lends itself admirably to the kind of music which he sings. Unfortunately he has a "throaty" production which mars the purity of his tone. If he could only overcome that fault he would be a singer of rare merit.

Fiddlers may come and fiddlers may go, but Fritz Kreisler's popularity never wanes. He always finds a large audience waiting for him in

Carnegie Hall—an audience which appreciates his remarkable art and his scholarly attitude toward his profession. He must be ranked among that select few who subordinate everything to the beauty and art of interpretation. His flawless technique; his consummate command of all phases of violin playing; his thrilling virtuosity—everything is but a means to an end, and that end is true art. Finding the usual violin literature too limited and too clap-trap for his purposes he has been delved into forgotten and neglected works, and has unearthed a new repertoire which is a source of perpetual surprise and delight. These were the composers down on the first programme, given on Oct. 23: Handel, Pugnani, Viotti, Friedman, Bach, Couperin, Boccherini, Weber, Mozart, Dvorak, and, as a compromise for the unregenerate, the Wieniawski Polonaise in A minor. Everybody should hear Kreisler. And a word to singers: his beautiful tone and masterly phrasing is a singing lesson which is equal to months of study.

A French lyric soprano, Mme. Blanche Arral gave a concert with the Volpe Symphony Orchestra on Oct. 24 and met with much success. She is an experienced opera singer, and her selections were confined to operatic arias with orchestral accompaniment. She has a splendid voice, flexible and well schooled, and responsive to all demands upon it. Her brilliant technical feats won unstinted praise from a large audience, and she made a most favourable impression. The orchestra, under Mr. Arnold Volpe, showed that steady improvement which has been apparent in its work for the past two seasons.

Season before last I heard a young singer by the name of Reginald Warrenrath in the Hotel Astor. He had a good baritone voice; he was a fine looking boy, over six feet tall, a graduate of New York City College and a good singer. I heard him again in Mendelssohn Hall on Oct. 26 in recital and experienced a very agreeable surprise. His voice now is of rich quality and well under control, and he is



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developing into a good song interpreter. He sang some Grieg songs in the original Danish. With such a voice Mr. Warrenrath has a great future before him.

Among the artists from whom much was expected Miss Tilly Koenen's debut was looked forward to with no little amount of pleasure. We had been informed of her ability as a song singer and were led to expect something out of the ordinary—we were not disappointed. Miss Koenen is far above the average singer of songs. She is a female Wullner with a beautiful voice as an added attraction—that is about as high praise as one could bestow upon a singer. Miss Koenen is more diverse in her repertoire than Wullner) though why I should choose particularly to draw comparisons between the two singers even I can not say, except that they are both under the same management, and are the chief vocal attractions of that firm); she sings in Italian and English as well as the indispensable German lieder, and also has the praiseworthy habit of singing a few novelties—at her second recital, for instance, she sang four songs by Heinrich van Eyken, a countrywoman of hers who has a rare talent as a song writer. Miss Koenen possesses a contralto voice of an admirable rich quality; especially in the top notes it is superb. She has schooled it to respond to her every wish, and it is of great volume. She is possessed likewise of pronounced dramatic ability, as evidenced in such songs as the Schumann "*Ich grolle nicht*" and some of the Brahms's Gypsy songs, and interprets others of a contemplative and tender nature with equal success. It seems likely that Miss Koenen will repeat the great success of Dr. Wullner.

Miss Janet Spencer has long been known as one of the finest oratorio singers in America, but she has not done much in New York in the way of song recitals, so that her appearance in Mendelssohn Hall on Nov. 4 with a splendid programme announced naturally attracted attention. She is deserving of praise for the undoubted success she scored. She has a truly noble voice and abundance of intelligence, and added not a little to her already excellent reputation. It is to be hoped that Miss Spencer

will let New Yorkers hear more of her as a concert singer. There is much room for such art as hers.

I have had occasion so many times to expatiate upon the art of Mme. Schumann-Heink that my words are becoming merely so many variations on a theme of exaltation. And Mme. Schumann-Heink is so well known throughout the entire musical world that no "write-ups" can increase her reputation. She packs Carnegie Hall (and any other hall in which she sings) every time she appears, with an enthusiastic audience that wears itself out applauding and cannot be satisfied as to encores and repetitions. At her recital on Nov. 6 it was the same story over again: noble singing, frenzied applause, the whole-hearted smile of the genial singer, more applause, encores without number and a final regretful and tardy leave-taking.

The soprano of the day who stands quite alone, combining as she does, *all* the qualities of the truly great artist—beauty of voice, flawless production, technique and diction, combined with interpretative powers of the very first order—that artist is Mme. Marcella Sembrich. Sometimes when she sings one is tempted to assert dogmatically that she has reached the limit of possibility in the vocal art. The opera patrons miss her badly, but the concert goers just now rejoice in her adoption of the greater art of lieder singing, and even if it is to be of short duration we might paraphrase the psalmist and say that "one hour in her presence is better than a thousand." At her recital in Carnegie Hall on Nov. 9, Mme. Sembrich digressed for a moment to give her auditors an opportunity of growing frantic about her extraordinary technique. She sang the "Hallelujah" from Handel's "Esther" with such an incredible exhibition of vocal gymnastics that she "brought down the house" in very truth. One of her greatest triumphs, probably the greatest of the programme, was her singing of Schumann's superb song, "*Stille Frauen*." She sang it in a very high key, with wonderful sustained and intense effect. Mr. Frank La Forge played her accompaniments by memory in a manner that make him a sharer in the success of the occasion.

A young American girl made her debut here on

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Nov. 11 in Mendelssohn Hall as a pianist. Miss Georgia Hall, the giver of the recital, presented a conventional programme in a manner that showed her to be possessed of considerable technique and command of her instrument, though she is inclined to be cold and does not move her audience. About her best number was the E major nocturne of Chopin, which she played very well.

We had all read about Europe being stirred up over the piano-playing of a twelve-year-old Spanish boy, Pepito Arriola by name. He made his first American appearance on Nov. 12, in Carnegie Hall, and confirmed the European press notices which had preceded him. New York has not much use for prodigies as a general rule, and the critics frown them down, and paternally advise their parents to take them home and send them off to school, all of which is usually much more sensible than spoiling a perfectly good boy by telling him what a wonderful freak he is. But it must be acknowledged that Arriola is so far above the usual "child prodigy" that he demands to be heard as a real pianist. For a boy of his years he is—well, uncanny. He has a man's technique and almost a man's power. He gets real meaning out of what he plays, and does not merely try to startle and amuse his audience with a display of unusual technique. Arriola is a great phenomenon, and will undoubtedly create a stir throughout America. It is to be hoped that he will not be spoiled before he reaches years of manhood, but will be allowed to grow and develop intellectually, musically and otherwise.

Another pianist new to American audiences is Yolanda Mero, a young Hungarian, who played in Mendelssohn Hall on Nov. 17. She drew a very good sized audience, however, and treated a most favourable impression. The most pronounced feature of her playing is her great technique. In fact, so great is her technical command that she herself has not yet quite outgrown the wonder of it. Her tone and her interpretation are sometimes a little cold, but she is always interesting. She appears to have such a large grasp of everything, and plays such interesting and novel programmes, in which Dohnanyi, Debussy, Rachmaninoff and Andor Merkle and such seldom played composers figure. She is a most valuable addition to the ranks of the pianists who periodically pay us a visit.

The New York concert goes owe Rachmaninoff thanks for having conclusively shown that he has written other things quite as deserving of popularity as the C-sharp minor prelude. The Russian composer appeared here in a recital of his own works to-day and made a splendid impression both as composer and pianist. The Sonata in D minor was too long and vague in impression, but the Melody was good and capitally played. The Barcarolle was original in idea and as played by the composer was a fascinating work. Rachmaninoff seemed to weave mists of scintillating, rain-bow tinted tone, and the Polichinell he dashed off like a virtuoso. Rachmaninoff's tone, especially in melody playing, is occasionally hard, but he plays with great intelligence and expression, and does

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some masterly work in his pedaling. It was a delightful treat to hear him, and he played many things of his own which deserve to appear on the programmes of all pianists.

SYDNEY DALTON.

MUSIC IN MONTREAL

MONTREAL, Nov. 20, 1909.

THE concert season was opened by a splendid and very well attended recital of Madame Schumann-Heink, on the 9th of October at the Arena. On the 14th the inauguration of the New Windsor Music Hall took place. This hall, which was formerly the dining room of the Windsor Hotel, has been remodelled, and is now a handsome concert hall with excellent acoustics.

There was a crowded attendance and all numbers were warmly applauded.

The first Chamber Music Concert of the Beethoven Trio took place in the same hall on October 18th. Madame Froelich was the soloist, the following programme was excellently rendered: Concerto Trio, Op. 58, by Beethoven; Sonata for Violin and Piano, Op. 45 (C minor), by Grieg; Pastorale varié, by Mozart; Rhapsodie Hongroise, No. VI., by Liszt and Dumky Trio, Op. 90, by Dvorak.

On the following day (October 19th) an event took place, which will linger in the minds of Montreal concert goers, the first appearance of Dr. Ludwig Wullner, in Montreal. From the beginning he captivated his hearers, by his magnetic personality, and



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ingenious singing of German Lieder. He tapped the deepest springs of the poet's inspiration and the composer's feeling and only his masterly interpretation could arouse the phenomenal enthusiasm which was manifested after his rendering of Richard Strauss' "Caecilie," the modern character of which would be generally appreciated only by the most advanced musician.

The first musical event in November was the appearance of Mme. Marcella Sembrich, on the 5th, at the Arena. Whilst we could have desired a better selected programme, Mme. Sembrich's art was keenly appreciated by a comparatively small audience for such an artist.

On November 8th, the second concert of the Beethoven Trio took place. The following splendid programme was presented. Mr. Chamberland was the soloist: Trio, Op. 23 D Major by Sinding; Sonate Piano and Violoncello, Op. 40, by Beethoven; Caprice, by Guiraud, and Trio Op. 15 G Minor, by Smetana. In the Art Gallery on the 10th of November, Miss Laura Walker appeared for the first time before a Montreal audience since her return from Germany, where she has been studying under Godowsky. She proved herself to be a mature artist. Especially were we charmed with her rendering of the older classics, Bach and Rameau. The programme consisted of some of the most difficult works written for the pianoforte, as Chopin's Scherzo (B minor) and Liszt's Polonaise in E. Canada may well be proud of producing such musicians as Miss Walker. It gives one much pleasure

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to notice that Miss Walker, as also Madame Frœlich chose the Steinway Pianoforte for their concerts.

On November 11th we made the acquaintance of another Canadian artiste, Miss Janet Duff, who appeared in Song Pictures and Greek Dances. The programme was rendered very artistically. We much enjoyed the beautiful quality of her voice and the graceful dances. It is much to be regretted that the audience was not a larger one.

Among the musical events of the month of November was a visit from the Royal Italian Opera Company, while the performances were excellent. I should prefer to have greater variety of operas presented. It would seem that every Italian Opera Company has the same repertoire.

I learn from Mr. L. Ruben, manager of the New Windsor Hall, that the young Hungarian pianist, Mlle. Yolande Mero, will appear with Signor Emilio Gorgoza in January next and later the famous violinist, Mischa Elman.

S. H.

HAMILTON NOTES

HAMILTON, Nov. 24, 1909.

On Friday, Oct. 29, a concert was given in the Opera House to a lamentably small audience by Miss Eva Mylott, an Australian contralto, assisted by Dr. Franklin Lawson, tenor, and Miss Moroney, pianist. The programme was much enjoyed.

On Monday, Nov. 1, Mme. Blanche Marchesi gave a song recital in the Opera House to another small audience. This was without doubt one of the great artistic events of the season. While not possessed of anything remarkable in the way of voice, Mme. Marchesi inherits her mother's skill and marvellous powers of interpretation. The accompanist was Van der Berg, who proved also a soloist of great ability; indeed the whole concert was a treat of the first class.

On Saturday, Nov. 6, W. A. Hewlett gave his usual monthly organ recital, assisted by Mrs.

Frank Mackelean; and listened to by a large audience in spite of the attraction of a champion football match.

On Monday, Nov. 8, the Royal Welsh Choir gave a concert in the Opera House to a small audience, largely Welsh. Their chorus singing was beautiful as to tone, enunciation, shading, and general effect; but the solo voices were not striking, and the concert was too long, for, of course, everything was encored.

On Tuesday, Nov. 16, W. H. Hewlett opened a new organ in the Emerald St. Methodist Church of which I have no details.

On Tuesday, Nov. 23, C. P. Garratt gave an organ recital in Central Presbyterian Church, assisted by Miss Mabel Beddoe, who has a beautiful contralto. This organ is a helpful instrument in every respect, with a church of great acoustic properties to help it.

J. E. P. A.

The programme presented by the Woman's Musical Club at their meeting at the Conservatory of Music, Thursday morning, Nov. 18th, was somewhat unique in character and consisted of Ancient and Modern Dance Music. Miss Rachelle Copeland and Miss Smith gave violin numbers. Miss Edith M. Yates and Mr. Arthur Singer played several piano selections while Mr. Barnaby Nelson sang the English May Pole Dance, the Rakes of Mallow, and an Old Flemish Song, all illustrative of the style of the period in which they were written. The accompanists were Miss Brazill, Miss Paton and Miss Madalon Thomas. Mrs. W. O. Forsyth had the arrangement of the programme. For November 25th works of Schubert, Franz and Liszt were chosen.

All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

FROM THE CAPITAL

OTTAWA, Nov. 23, 1909.

MASTER WILFRED MORRISON, a boy soprano from All Saints' Church, Toronto, has been creating quite a sensation here, singing recently in three churches on one Sunday. I am told hundreds were turned away from the churches. Whether it was a desire to hear something musical for nothing that attracted such large audiences, is shortly to be demonstrated as the boy returns in December to sing at McLeod St. Methodist Church, and in the Russell Theatre when a fee will be charged, and it will be interesting to note whether crowds will be turned away from these.

St. Matthews' Church has already outgrown its building accommodation twice and twice also has outgrown its musical requirements. A new organ (the second in the short history of the church) was inaugurated on the 11th Nov. with an organ recital by Mr. Arthur Dorey, organist of Christ Church Cathedral. The organ is one built by Casavant Bros., of St. Hyacinthe. Mr. Dorey's programme was: Benediction Nuptiale (Messe du Marriage), Dubois; Serenade, Op. 16, No. 2, R. K. Miller; Offertoire in D Minor, Batiste; Andante Moderato in A, G. Garrett; Prelude in C Sharp Minor, Rachmaninoff; Meditation in D Flat, F. J. St. Clair; Postlude War March (Rienzi), Wagner;—and no one could have been chosen to better show the capabilities of the new instrument. Mr. Dorey is acknowledged one of the best organists in Canada and his interpretation of such a very interesting programme was listened to by an audience that fully taxed the seating capacity of a large church.

Mr. F. Bush, who has been organist of St. Luke's Church for the past seven years has resigned and is taking up his residence in Winnipeg. By his lovable disposition Mr. Bush has made many friends both in and out of his choir who regret his departure. Before coming to Ottawa he resided in Bath, England, and had the distinction of appearing in Ottawa with the late Sims Reeves as well as acting as his accompanist.

Ottawa had a too short season of Grand Opera on the 15, 16 and 17 of November. The National Grand Opera Company gave excellent presentations of *Trovatore*, *Lucia*, *Cavalliera Rusticana*, *Pagalacci* and *Traviata*. The stars were all good and the chorus and orchestra left nothing to be desired.

Selections from the Messiah will be given under the direction of Mr. J. Edgar Birch in St. Patrick's Hall on the evening of Dec. 6th, with a chorus of seventy-five voices and the following soloists: Miss A. Ferguson, soprano, Miss M. Taplin, contralto, Mr. E. L. Horwood, tenor, Mr. Cecil Bethune, bass.

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This with a concert by the 43rd Band under the direction of Mr. Donald Heins on Dec. 9th, and a performance of Dubois' "Paradise Lost" in the Russell Theatre on the 15th by the Chorale du Sacre.

The movement to separate the Symphony Orchestra from the Canadian Conservatory of Music and place it on an independent basis, has been undertaken by an influential committee of gentlemen, with Mr. Geo. Burn, the general manager of the Bank of Ottawa as treasurer. The scheme is meeting with excellent success, and already sufficient has been subscribed to provide for the string section of the orchestra which is now hard at work under the direction of Mr. Heins. The first concert will be given in January.

I am credibly informed that it is the intention to establish a Canadian Guild of Organists in Ottawa. With it are already associated the names of Arthur Dorey, organist of Christ Church Cathedral, Dr. Edward Harper, organist of St. Andrew's Church, and Mr. Herbert Sanders, organist of the Dominion Methodist Church. Their object is to establish a board of examiners qualified to confer degrees on Canadian organists and thus do away with the necessity of calling in foreign bodies for that purpose.

L. W. H.

ARTHUR S. GREAVES

THE subject of this sketch (aged 13) certainly has great musical talent. He is the son of Mr. Walter Greaves, of 80 Daly Avenue, well known in musical circles in Montreal, Toronto and Ottawa.

Arthur has taught himself the piccolo and to read music, and can play almost anything at sight. He does not care for anything but classical or good



music. He can detect the slightest error in harmony and his ear is so acute that he can tell any note struck on the piano if in another room. Since he was ten years old he has composed some very creditable little pieces for violin, etc. His latest is a march or two step called the "Model School" march, dedicated to Mr. Jones, the headmaster, which certainly shows much musicianly skill, and originality, for one so young. His future will be watched with considerable interest by his friends here, who realize the brilliant future there is for him in music.

TORONTO COLLEGE OF MUSIC

FROM an educational standpoint the Annual Concert of the Toronto College of Music given in Massey Hall Monday, Nov. 1, and which was attended by an immense audience who from the first to the last number on the programme evinced the deepest interest in the advanced work of the students of the College is worthy of special comment. Every number on the programme was accompanied by a large and effective orchestra trained by Dr. Torrington, who gave a most satisfactory account of themselves throughout the evening. The programme itself showed unmistakable talent of the pianists as well as the vocalists, and proved the character of the work of this institution. The first number, Weber's *Concerststück*, played from memory by Isabel Wingate, quite a young girl, was given with clearness of technique and comprehension of the composition that brought forth enthusiastic applause which was well deserved. Miss Olive Blain played the first movement of the difficult *Moskowski Concerto in E Major* with remarkable skill and clearness, also entirely from memory. A *Chopin Concerto, Op. 11*, was given musicianly interpretation by Marian Porter. This young lady promises to take high rank as a pianist. The fourth of the *Concertes* was the *Mendelssohn G Minor*, played from memory and most artistically rendered by Miss Alma V. Clarke, of Victoria, B.C. This artist has already taken very high ground having rendered with skill and power the *Liszt E Flat Concerto* and the *Moskowski Concerto* as well as having given programmes of the highest character. Her excellent work on Monday night drew forth loud and continued applause, but Dr. Torrington was immovable in the matter of encores. The vocal numbers, *Cavatina "Tacea la notte,"* from *Il Trovatore*, sung by Miss Clara Jeffrey with freshness and clearness of voice which gives promise with future study. The *Recit* and *Cavatina "O luce di quest anima,"* was sung by Miss Dorothy MacMahon the possessor of a soprano voice of exceptionally pure quality and good range. Miss Margaret Casey sang "*Il Bacio*," *Arditi*, with brilliancy of execution, and her younger sister, Miss Olive Casey earned the well-merited commendations of the audience in the *Venzane "Magnetic Waltz."* There are great possibilities in the future for this young lady, her voice showing much flexibility and perfect intonation. Miss Eveline Ashworth sang Gounod's "*Jewel Song*," *Faust*, very effectively sustaining her reputation as a most pleasing singer. Mr. J. E. Fiddes, a tenor of much promise, sang the *Recit* and *Air* from Haydn's "*Creation*," *In Native Worth*, and showed himself to be really one of the few good tenors we have in Toronto. Mr. T. B. Kennedy of the Institute for the Blind, Brantford, a baritone of good quality, sang with much credit the "*Pro peccatia*" from Rossini "*Stabat Mater*." Two movements of Goltermann's *Concerto* for violoncello by Miss

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Lillian Johnson, added interest to the programme. The concert closed with the *Lucia Sextette* in which Miss Olive Casey, Mrs. E. J. Hopkins, J. E. Fiddes, H. Rutherford, T. B. Kennedy and Mr. J. Milne took part. Much credit is due to the orchestra for their work in so exacting a programme. Dr. Torrington of the Toronto College of Music may be heartily congratulated upon the success of the annual concert of 1909.

LOVERS of music who heard Miss Margaret Keyes in her recent song recital at the Conservatory of Music were given a treat equal to that of her first visit when she appeared in concert with the celebrated Caruso two seasons ago. Though suffering from a severe cold she sang a most exacting programme of twenty numbers and finished in splendid voice. After the recital Mr. Willie Brouse gave a supper in her honour at his house in St. George Street, when her friends were again enthused by the splendid quality and marvellous endurance of her voice, singing as she did in fine form the *Louis Stevenson* songs, "*I had a little shadow*," and the "*Swing Song*," also *Ver Dorgenheit* by Wolf and repeating Chadwick's "*Danza*." Miss Keyes expects to go abroad next year where she will study under the most eminent masters of Europe. Mrs. Wesels, who accompanied Miss Keyes, is a prominent piano teacher in New York city, and her brilliant and sympathetic performance at the piano added much to the enjoyment of the evening.

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GABRIEL PIERNE'S DRAMATIC LEGEND, "THE CHILDREN'S CRUSADE"

EXCEPTIONAL interest is being felt in local music circles in the approaching performances of Gabriel Pierne's sensational work, "The Children's Crusade," by the Mendelssohn Choir and its associated forces on the evenings of February 2nd and 3rd next.

The composer of this remarkable work is one of the best known of the modern French school of composers. Standing about midway between the extremes represented by the direct style of Saint-Saens and the impressionistic manner of Debussy, Pierne is regarded as one of the most brilliant and gifted of contemporaneous Latin creative artists. Possessed of exceptional technical gifts and rare melodic and harmonic talent, with a further intimate knowledge of the possibilities of the human voice it is not to be wondered at that wherever "The Children's Crusade" has had adequate performance the result has been sensational to a degree. His own city of Paris, recognizing the great service rendered by the composer to the cause of French art publicly honored Pierne after the composition had been heard in the French capital. The work was immediately translated into German and English and under the composer's own direction performances were given in Dresden, Vienna and other cities of Continental Europe, where the composition was most enthusiastically received. The most inspiring performance as yet given of the work in America was at the Cincinnati Festival of 1908, when, in

conjunction with the Theodore Thomas Orchestra, a large auxiliary chorus of children, a group of first-class soloists, all under the direction of Mr. Van der Stucken, an impression was created which is said to have been unprecedented in the history of these, the most important of American Festival undertakings. The work is to be repeated at Cincinnati in May next in response to a general demand for its repetition by patrons of the Festival.

For the Toronto performances Dr. Vogt will surround himself with the usual highly efficient adult chorus of the Mendelssohn Choir, a very carefully selected children's chorus of 250 voices, a quartette of the best available soloists and the superb Theodore Thomas Orchestra, of Chicago. The soloists, Mrs. Rider-Kelsey and Mrs. Mabel Sharp-Herdién, sopranos, of New York and Chicago, respectively, and Mr. George Hamlin, tenor and Mr. Marion Green, basso, both of Chicago, are all artists of the highest calibre. In the preparation of the children's choir Dr. Vogt associated with himself, Mr. A. L. E. Davies, who for sixteen years was connected with Dr. Vogt as principal bass of the Jarvis Street Baptist Choir, where, on occasions Mr. Davies also acted as deputy for Dr. Vogt. The results of the rehearsals of the children already held justifies the belief that the performances of "The Children's Crusade" in February next, will mark an epoch in the history of the Mendelssohn Choir.

The work itself is divided into four parts, namely, "The Forthsetting," "The Highway," "The Sea," and "The Saviour in the Storm."

In the first scene the splendid gifts of the composer find rare expression, not only in the exquisite melodic beauty of the music, but also in the superb manner in which the children's choir, the adult choirs of men and women, respectively, the solo voices and the orchestra are handled, both separately, and in the grand climax in which all forces are utilized. Pierne himself is famous as a writer for children's choirs and has had remarkable success in training young singers. His superiority in this respect, when French children's choirs have come into competition with the choirs of some of the other European countries has been freely acknowledged by English and other foreign critics. The score calls for both girls' and boys' choirs and the consummate skill which the composer has written for the young people will be recognized by all who are fortunate enough to hear the Toronto performances.

The second scene which treats of the forth-setting of the young people calls for several distinct children's choirs, two of which are stationed behind the scenes at a distance from the other performers. The singing of the most distant choir of children, the response of the choir stationed at a distance, but nearer than the first mentioned body, and the responsive singing of the choirs of children on the platform, whilst simpler in its structure than the other scenes, is nevertheless, in many respects the most exacting scene of the entire work. The two soprano soloists who represent two of the youthful pilgrims and the orchestra have music of rare beauty assigned them, the ensemble being quaintly pathetic.

The thematic material in this scene is derived from two mediaeval French folk songs, considerable of which is in five-four time.

In the third scene the combined forces again come into play, the men's choir taking the role of sailors who welcome the children to the vessel at Genoa, which is to take the pilgrims to the Holy Land. The delight of the children at their first view of the sea is charmingly and dramatically treated by the composer. This movement makes exceptional demands upon the men's choir both as regards the rhythmical difficulties of the work and the complexity of the score generally with its exacting chromatic progressions.

In the fourth scene the composer rises to great heights both as a writer for the voice and as a master in orchestral scoring. The tremendous vitality and power of the storm scene, depicting the raging of the elements, the terror of the children, the efforts of the afflicted sailors to reassure the children combine to make a scene of remarkable dramatic effect. This is followed by a thrilling song of thanksgiving as the storm subsides, in the finale of which soloists, children's choirs, adult choirs and the full orchestra take part.

Despite the unusual difficulty of the work, particularly as regards the vagueness of the tonality and the demands made upon the singers in this respect, the composition is of absorbing interest to those taking part. The enthusiasm with which the

various sections of the choir are entering upon the study of Pierne's masterpiece promises the very best results and as a contrast to the sublime "German Requiem" of Brahms, no better choice could have been made of a novelty for this season's concerts of the society.

BIOGRAPHY OF BUSONI

FERRUCIO BUSONI, who, after an absence of many years, will make his first appearance in Toronto, as so many great artists have done, through the enterprise of the Mendelssohn Choir, is now regarded as one if not the greatest of living pianists.

Born at Empoli, near Florence, Italy, in 1866, Busoni began the study of piano and composition at an early age. His father was a clarinet player and his mother was an excellent pianist, who appeared in public with no less an artist than Sarasate. Under the guidance of his mother the boy advanced very rapidly, and at the age of seven he made his first public appearance at Trieste, playing a Mozart concerto with orchestra. In 1876, when nine years old, the boy went to Vienna, where he remained for several years perfecting himself in his art. After his first appearance in the Austrian Capital in 1876, the famous Hanslick wrote of him that if he had not been so often disappointed in the later development of musically precocious children, he would certainly prophesy a great future for the little nine year old Busoni, saying that here were all the qualifications necessary to make a great artist. He continued, however, that it has so often been said of every embryonic fiddler that enters a conservatory that he will become a second Paganini and inasmuch as such prophecies had never been fulfilled, he would not dare predict future greatness for the little Busoni. Poor Hanslick! If he had felt as certain of Busoni's future greatness as he was confident that the end of the nineteenth century would confine Wagner to oblivion, he would have felt some satisfaction in his prediction on witnessing the great pianist's triumphs in Vienna twenty years later.

At the age of sixteen Busoni competed for the diploma given by the Academy of Bologna for the best fugue written on a given theme. The competitors were locked in their rooms and were allowed neither meat nor drink until they had finished the fugue. Busoni won the diploma, to the great astonishment of the savants of the academy. Not since Mozart had a youth of sixteen gained this distinction.

Then he spent a couple of years in Germany and at the age of twenty-two he accepted a position as teacher at the Conservatory in Helsingfors, Finland. It was here that he began the serious study that placed him in the very front rank of pianists. In 1890 he won the Rubinstein prize for composition, while the Russian Dubassow took the prize for piano. This is another strange instance of the irony of fate in Busoni's life; who to-day knows of Dubassow? Next came a year at Moscow, where Busoni married, he having met his wife, a Finnish

lady, previously in Helsingfors. In 1891 Busoni accepted a position with the New England Conservatory in Boston. His bold spirit, however, could not long endure being fettered and he soon gave up the post and began to travel.

The fall of 1894, when he made his first Berlin appearances, really marked the beginning of his virtuoso career. Since then he has made his home in Berlin, but he has continually been on the wing and has rapidly travelled from one corner of Europe to the other, scoring unprecedented successes wherever he appeared.

In Busoni we have a wonderful blending of the brilliant, dazzling virtuoso, the deep, serious musician and the restless, romantic spirit which is always striving for the ideal. Busoni's art is his religion and he takes all matters pertaining to it very seriously; but as a man and a comrade he is full of humor and wit and when in congenial company he can be as "ausgelassen" as a child. His enthusiasm for his art is boundless and when seated at the piano on the concert platform he knows how to infuse his own enthusiasm into the audience. There is something up-lifting and electrifying about his playing. It is grand, heroic! Some pianists, De Pachman, for instance, cast a hypnotic spell over their listeners and soothe them, so to speak. Busoni is just the opposite; he is not hypnotic, but magnetic, and when he plays the air seems charged with electricity and his listeners are aroused and thrilled by the force of his personality. Even those critics who cannot agree with his readings of Beethoven, admit, one and all, that there is something gigantic and inspiring about the man and that his playing makes their pulses beat faster.

HINTS ON EXPRESSION FOR AMATEUR PIANISTS

BY MARK HAMBOURG.

The alphabet of the piano, so to speak, can be so easily learnt nowadays, when there is an instrument in almost every house and a teacher in almost every village, that it is unnecessary for the professional pianist to attempt to give any hints to those who are purely beginners. It is to those who have mastered the rudiments of piano playing that his advice may most usefully be given, and, bearing this in mind, I propose to say, to those hundreds of readers of this magazine who are sufficiently advanced to play classical music, a few words about interpretation.

RESERVE CHARACTERISTIC.

The whole system of music teaching in this country, though excellent in the earliest stages, is utterly at fault when the musical education of the pupil becomes advanced. Most of the best known teachers of music throughout the country, including the professors at the great musical institutions and colleges, preach to their pupils a doctrine of reserve which is utterly foreign to true artistic musical feeling. Reserve is the characteristic of all Englishmen, and it is because the English pianist

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shows this national characteristic in his playing that he never becomes a great pianist. D'Albert, one of the very finest pianists the world has ever known, stands out very prominently as an exception to this rule. His real name is one very common in England, so that, although the one by which he is now known sounds foreign, he is in reality a genuine Englishman. Yet, having produced a great musical genius, his native land would not tolerate him because, instead of showing the reserve I have already spoken of, he gave full expression to his emotions in his playing, with the result that the critics condemned him so utterly that, out of sheer disgust, he has made his home abroad.

Obviously, reserve can have no place in musical interpretation, since music is a language of sounds in which expression can be given to the heart's inmost thoughts. Every line, every phrase, has a meaning, and unless that meaning is properly brought out the whole point of the music is utterly missed.

LET YOUR EMOTIONS HAVE FULL PLAY.

My first piece of advice then, is "Let your emotions have full play, and master the meaning of every work, so that when you interpret it your very soul finds expression through your fingers." Only by so doing will you really touch the hearts of your hearers, and bring out for them the true beauties of the work attempted.

FIND A MEANING.

The first difficulty which the pianist must overcome before the foregoing hint can be put into practice is to find a meaning in each piece he attempts. I say *a* meaning, and not *the* meaning, advisedly, because every work that has ever been written has not one but many meanings, which vary according to the temperament, health, state of mind, surroundings, or emotional capability of the player. Many of these conditions may vary from time to time, and consequently the interpretation frequently varies at the hands of the same performer, since passages which effect his emotions in one way when he is in ill-health, or when the weather is bad, may appeal to him quite differently when the sun is shining, or he is in the best of health and spirits. I am often very much amused when the critics, as they often do, find fault with an executant because his interpretation of some piece "was not at all like what the composer must have intended," or "because he did not play at all like somebody else had played it." Could anything be more idiotic than to talk about what the composer intended? When you go to see a Shakespearean play at His Majesty's or elsewhere, do you condemn the production "because the scenery was not at all like what Shakespeare would have used in his day?" There were no facilities in Shakespeare's day for producing modern scenery. In the same way, the piano of to-day is an entirely different instrument from that which existed when the classical writers wrote their works. Do you also condemn Mr. Tree, or whoever is the principal actor, "because he does not play his part as Shakespeare would have played it?" Shakespeare was not primarily an actor, he was a playwright. In the same way, most of the men from whose pens the great musical works came were not executants but composers. A play and a musical work are like outline drawings into which color must be infused by the actor and the musical executant, according to his temperament and ability. If ten different artists were each given an outline drawing of the same subject to color, the resulting pictures in each case would be entirely different. In the same way the interpretation of a play or of a musical work differs in the hands of different actors and executants. Each may be a perfect work of art none the less; in fact, individuality is one of the most important attributes of the great actor or the great musician.

CULTIVATE AN INDIVIDUALITY.

My second hint is, therefore, "Cultivate an individuality, and do not allow yourselves to be bound by the red tape of convention." At the

same time, an artistic, conventional rendering of any work is, of course, always better than an inartistic but original rendering.

The phrasing of every piece attempted should be studied with the closest attention. The ordinary run of amateur pianists pay very little attention to phrasing, and, in fact, hardly realize what a musical phrase is. The public speaker obtains his effects by accentuating certain words, and by grouping his ideas together consecutively, so as to lead up to a climax. The composer obtains his effects in exactly the same way. Accentuation, declamation, and the collection of his ideas into consecutive phrases are the means he employs to arrive at his climax. Chopin's Twentieth Prelude affords a particularly interesting example, not only of phrasing, but of the way in which different interpretations can be given to the same passages. This Prelude is divided into three distinct parts. Each part can be phrased in half a dozen different ways. By raising the pedal after each bar, each becomes a separate phrase. By raising the pedal after every other bar, each is again divided into two phrases; or by keeping down the pedal throughout the whole of each part, the whole Prelude is divided into three phrases.

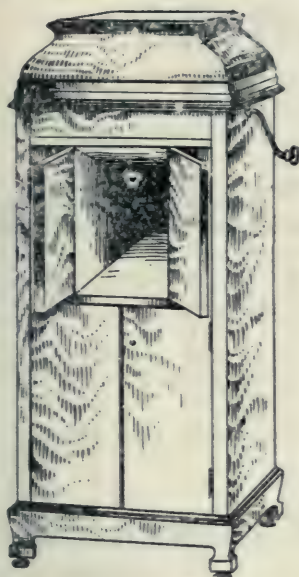
NEVER REPEAT SAME PHRASING.

Another very important lesson can also be learnt from this Prelude. The pianist, like the speaker, should never repeat recurring similar phrases in the same tone. In the course of his sermon a preacher often makes use of the phrase, "my dear friends," yet he never gives exactly the same tone to these words. The speaker who begins his speech with the words, "Ladies and gentlemen," will not give the same tone to those same words when they occur, as they often do, later on, when he has warmed up to his subject. Imagine yourself about to deliver an after-dinner speech, and say aloud the words, "Ladies and gentlemen," noting the tone of voice in which you deliver them. Then imagine that you have warmed up in your speech, which, we will say, is in aid of women's rights, and speak out loud the words, "Are we, ladies and gentlemen, to allow this state of things to continue?" If, in this case, you employ the same tone of voice for the words, "ladies and gentlemen," as you did in the first instance, the effect will be merely ridiculous.

So it is in music. Recurring similar phrases should never be given the same tone and expression, and the Twentieth Prelude will furnish us with an illustration of this very important point, since the three parts into which it is divided are repetitions of the same phrase, or the same two or four phrases, as has already been pointed out. The original idea is set out in the first four bars, which may be played loudly and forcibly, working up with a marked crescendo. The second series of four bars may be played either very softly as a contrast or fairly softly, and in this particular piece the top note of the treble chords may be accentuated so as to bring out the melody. The last series of bars must again be played quite differently. If the second part was

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played piano, this third part should be played very softly, or the other way about, and a striking contrast may be introduced in this case by accentuating the middle note of the treble chords so as to bring out the alto voice. No one can fail to notice the difference of effect between this Prelude played in the way I am suggesting, and when played in the wooden and un-understanding way in which it is too generally rendered by amateurs.

MARK HAMBOURG.

TORONTO SYMPHONY ORCHESTRA

THANKS to the pluck and enterprise of Mr. H. C. Cox and his committee and the genius of Mr. Frank L. Welsman, as conductor, the concerts of the Toronto Symphony Orchestra have been developed into big musical events. The two recent concerts, on October 25th and November 28th, were certainly brilliant achievements, illustrating the remarkable progress the Orchestra has made technically and in refinement of rendering during a short period. At the first concert an illuminative performance was given of Mendelssohn's beautiful Scotch Symphony, while the Orchestra further distinguished itself in the accompanying of Mme. Gadske, the star vocalist of the occasion. At the second concert the work of the Orchestra was principally in playing the exacting accompaniments to the concerts of Rachmaninoff, performed by the eminent composer himself. The manner in which

the task was executed constituted a great triumph for Mr. Welsman and his musicians. At the third concert on December 16th, that great song interpreter, David Bispham, will be the soloist. Congratulations all round.

ST. CATHARINES

ST. CATHARINES, Nov. 23, 1909.

THERE has been practically nothing to report regarding music in St. Catharines since the summer holidays.

In October a piano recital was given by Mr. Emil Koeppel, at St. Paul Street Methodist Church. Mr. Koeppel was assisted by the choir of the church with Miss Wismer as soloist.

On November 9th the famous Royal Welsh Ladies' Choir gave a delightful concert in Welland Avenue Methodist Church. Perhaps the number which pleased the large audience most was the closing one, the "Medley of American Airs," in which were included, "Swanee River," "Old Black Joe," "My Old Kentucky Home," "Dixie," and other old favorites.

On the 18th of November a pleasing concert was given by the Olympia Ladies' Quartette, in St. Thomas' Church. This concert was the first of the Lyceum series of five to be given in the church during the winter. This quartette is the best that has been heard in the city for some time.

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OUR LONDON LETTER

LONDON, ENGLAND, Oct. 13, 1909.

THE winter season promises to be extremely interesting, among other items of more than ordinary importance being the announcement of two short series of performances of opera in English, one by the Carl Rosa Company at Covent Garden in the near future, and the other, under the direction of Mr. Thomas Beecham at His Majesty's Theatre, after Christmas. Mr. Beecham's series is to include, according to the preliminary notices, several important novelties, including Moussorgsky's "Boris Godunoff," Tchaikovsky's "La Dame Pique," Mozart's "Magic Flute"—which may almost be termed a novelty—and new operas by Delius and Holbrook.

The Albert Hall Sunday Concerts began their fifth season on October 3rd and will run until April 24th, 1910. The New Symphony Orchestra under the baton of Mr. Landon Ronald will carry on the work during the entire season. This is a notable change, as last year the London Symphony Orchestra played at all concerts; and the year before this organization divided the honours with the Queen's Hall Orchestra. The list of soloists is a very strong one, and the clever Canadian violinist, Miss Kathleen Parlow, will appear at one of the early concerts. The London Symphony Orchestra announces a series of Sunday concerts at Covent Garden Theatre. A great change is

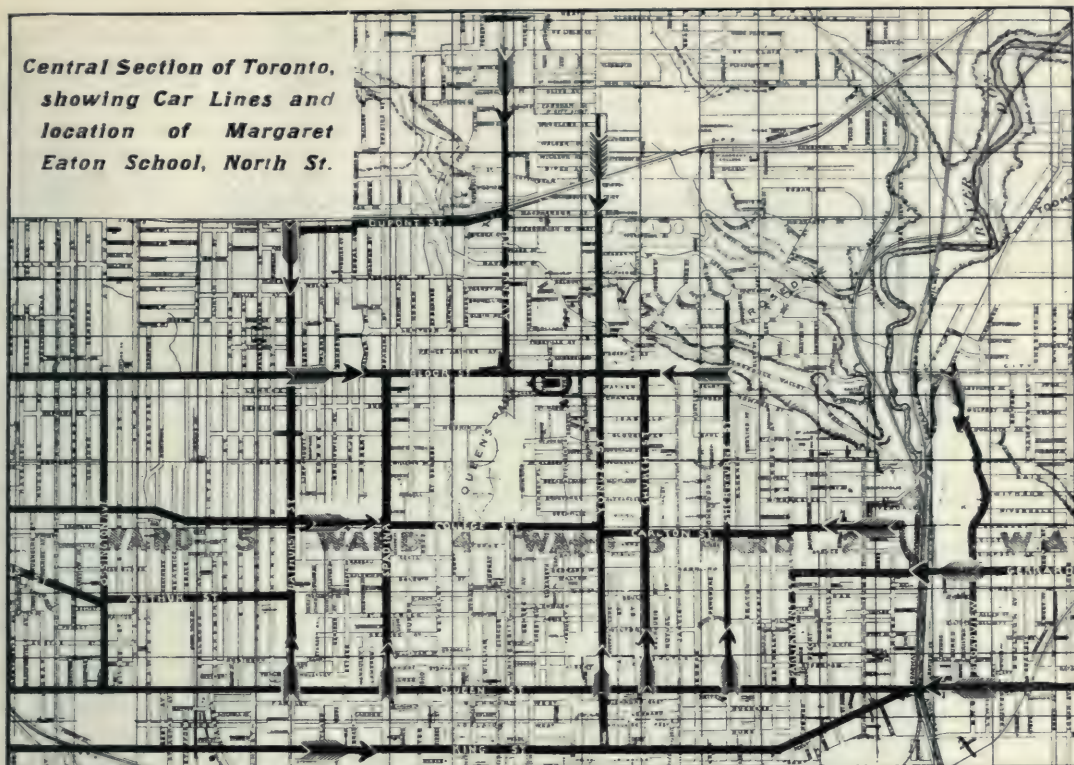
gradually coming over the habits of the Londoner, and Sunday is becoming one of the busiest of days for the musician. It is time, too, that the restrictions which surround the giving of concerts on Sunday should be removed—the subterfuge of "free seats" should be rendered unnecessary. Sunday music can only be right or wrong, and if it be the latter the fact that a few persons in the hall do not pay for admission does not make it right.

A new light opera, the music by Reginald Somerville, was produced with considerable success at the Savoy Theatre on Sept. 30th. The music is bright and tuneful, although the composer seems to have rather restricted himself by modelling it to a great extent on the style of Sullivan. The libretto is not quite what one was accustomed to at the Savoy, and comparisons with the witty dialogue and clever lyrics of Sir W. S. Gilbert are inevitable. The cast is a good one, and contains a number of capable artists new to a London audience; and Mr. Workman, the producer, who plays the chief comedy part, deserves the thanks of London for restoring the Savoy to what must always seem to be its legitimate purpose.

A new light opera, "The Dollar Princess," the music by Leo Hall, has recently been produced at Daly's Theatre, where it succeeds Lehar's "Merry Widow" which has attained at that house a phenomenal run of over two years.

M. de Pachmann, one of the greatest interpreters of Chopin, gave a recital at the Queen's Hall re-

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cently, charming a large audience by his wonderfully expressive playing and by the equally expressive gestures and remarks in which he indulges during his performances. An amusing incident occurred after his rendering of Schumann's Sonata in G. When he returned to the platform in response to a persistent demand for an encore, he began Schumann's "Vogel als Prophet" at a rapid tempo, breaking off at the eighteenth bar with the words "It is enough!" This seems to be an effective, if slightly undignified way of reproving the encore fiend who is always so much in evidence at the recitals of a popular artist.

A somewhat similar incident occurred lately at Plymouth at a concert at which Caruso was singing. The great tenor, of course, scored a huge success, but he could not content his hearers who persisted in demanding more. After granting several encores he declined to do more; but the audience remained unsatisfied and continued to applaud. After coming on the platform several times, Caruso at last appeared in his hat and over-

coat, and when the audience had become silent, he said in his best Italian-English: "It is finished; I am tired, I want my supper!"

The lament of the British composer seems to be always with us, and Mr. Ernest Austin has been the last to enter the field. He appeals for greater support for the native musician, and says that even a composer must live. However, he can hardly claim that at present the British composer is neglected and he certainly never had more opportunities for the production of his works—in fact, a larger number is heard every year. The main point appears to be that the public does not care to hear these compositions, and the concerts of the Patron's Fund of the Royal College of Music, which was devoted entirely to previously unheard compositions by British composers, are generally poorly attended. *The Times*, speaking of the Festival, recently held by the Musical League, says: "Taken as a whole the Festival was very much like the concerts given by the 'Patron's Fund' administered in a larger dose. Its effect

was not exhilarating; it threw an interesting sidelight on the alleged neglect of the British composer, and made one wonder whether his fate is really so much harder than he deserves." To this one may add that certain of our composers do not fail to get an appreciative audience; so that the public is apparently not prejudiced against them on the score of nationality. One is afraid that the mild interest shewn in much modern British music is due to other and more important causes.

"CHEVALET."

LONDON, November 10, 1909.

THE autumn musical season is now in full swing and concerts and recitals follow each other in rapid succession; in fact, so numerous are they that events of some importance are fixed for the same day. The metropolis has lately been honored by visits from several of the greatest pianists of the present day, among whom may be mentioned, Paderewski, Rosenthal and Busoni.

Moritz Rosenthal gave a recital at Queen's Hall on October 12th to a crowded and most enthusiastic audience. This remarkable artist excelled himself in his interpretation of a number of Chopin pieces, including the B minor sonata.

His wonderful technique was fully displayed in his performance of Brahms' Variations on a Theme by Paganini, in his own "Humoresque and Fugato" on themes by Johann Strauss, and in his arrangement of Chopin's Valse in B flat.

Busoni, the distinguished Italian pianist, gave a recital at Bechstein Hall, on October 16th, the programme of which consisted entirely of arrangements by him of classical works, including Bach's "Chromatic Fantasia," "Toccata and Fugue in D minor," and some of the Preludes from the "Wohltempirte Clavier," Beethoven's "Eccossais," and Liszt's "Mephisto Walzer." Every difficulty has been introduced by the pianist for the due display of his extraordinary skill. However, there can be little justification for such treatment of the works of the great composers, and it is to be hoped that the majority of musicians will continue to prefer them in their original and un-arranged state.

A young American violinist of considerable talent, Eddy Brown, made his first appearance in London at his orchestral concert at Queen's Hall on October 19th. This programme included Beethoven's Concerto, Tartini's "Trillo del Diavolo," and Wieniawski's "Souvenir de Moscou." He would perhaps have been well advised to have selected another work instead of the Beethoven, the depth and nobility of which he did not seem to realize entirely; but as he is at present only fourteen years of age he has plenty of time for development on this plane. His technique is remarkably good and his career should be most successful.

The interesting series of performances of opera in English by the Carl Rosa Company still continues at Covent Garden, the management—wisely no doubt from the financial point of view—restricting themselves to the presentation of well known and

favorite operas. Wagner's "Tristan and Isolde," which is still almost a novelty in an English translation, was recently performed, Madame Gleeson White scoring a distinct success as "Isolde." Miss Doris Woodall, another prima-donna of the company, gave full evidence of the possession of a varied talent by successful appearances in such diverse characters as Carmen and Brangane. Among the men Mr. John Coates, Mr. E. C. Hedmont, Mr. Wheatley, and Mr. Winckworth, call for special mention.

Hamilton Harty's new violin concerto, which was recently performed with success in London, will be played by Joska Szigeti, a talented Hungarian violinist, who has settled in London, at a concert of the Philharmonic Society in Buda-Pest in December.

The feature of outstanding interest in the earlier concerts of the London Symphony Orchestra was the production on November 8th, of Paderewski's new symphony. At present it is understood that the work is incomplete, the scherzo remaining to be written; but the three movements played took an hour and ten minutes to perform. As is usual, now-a-days, with a new symphony, the score includes several instruments foreign to the classical symphony orchestra. Paderewski makes use of sarrusophones—a species of brass bassoon—and of a new instrument of percussion, invented by himself, called the "Tonitruene," used to represent the sound of distant thunder. These extraneous instruments, however, can hardly be said to be a welcome addition to those already at the command of the symphonic writer, the tone of the sarrusophone being not unlike that of a motor horn. The programme of the symphony is the struggle for Polish independence, and the composer would appear to have been somewhat overweighed by the magnitude of his theme. The work was well received by a crowded audience; but neither the composer's creative ability nor his skill in working out are sufficient to cause him to take high rank as a composer, and the reception accorded to his symphony was largely a tribute to his personality.

The secrets of the Cremonese violin-maker have so often been re-discovered that one is never surprised to learn that another claimant has entered the field. The latest comer is a Mr. R. A. Dibdin, who it is said has been making experiments for years on the vibrating powers of various substances. The result of these experiments has been, so he claims, that he has ascertained the way in which the Cremonese makers obtained the vibrating qualities of their instruments. This gentleman is now "voicing" the violins of some well known players, so that it should be possible to judge of the correctness of his assertions. As a matter of fact, it has often been said by connoisseurs of the violin that the merits of the old Italian instruments lay in fine workmanship, fine material, a fine oil-varnish skilfully applied, and lastly the mellowness and maturity resulting from age. Of course, age alone does not make a fine violin, but it is a most important factor, and its effects cannot be produced artificially.

"CHEVALET."

MABEL BEATRICE BEDDOE

MISS MABEL BEATRICE BEDDOE, the mezzo-contralto, was born in Toronto, and commenced her studies here under Edward Schuch. She continued in Boston under Albert Baker Cheney, and in

Germany, under Frau Auer-Herbeck Grossherzogliches Hof-Oper Sangerin, and Kapell-Meister Karl Pemb'aur, of the Dresden Opera. She has been soloist at orchestral concerts in the Krenz Kirche, Dresden, and in Bechstein Hall, Berlin, Germany. Herr Prof. Liegfried Ochs, director of the Berlin



MABEL BEATRICE BEDDOE

Chicago, under William Tomlins. She sang in a quartette in a large Chicago church, also in the Chicago auditorium, as soloist, with His Majesty the King's Grenadier Guards Band, and gave concerts with Holmes Cowper, tenor, and Robert Ambrosius, of the Thomas Orchestra. Miss Beddoe afterwards studied three years in Dresden,

Philharmonic Choir, has taken a personal interest in her and done a great deal for her. Miss Beddoe sang before Herr Siegfried Wagner, who asked her to study one of his father's roles, and sang for him again.

Herr Nicoli von Strewe, a talented young Russian composer, has presented her with and coached her

in a number of his own songs. Herr Prof. Bertrand Roth, Dresden, has done the same thing playing her accomplishments when singing them in public.

While visiting in Scotland one summer Miss Beddoe had an interesting experience. She was visiting Sir William and Lady Mather, of Craigdarnock Noineve and dined one evening with Sir Amelius and Lady Laurie, direct descendants of Annie Laurie, who are living at the old home, Maxwellton, one of the finest old castles in Southern Scotland. After dinner Miss Beddoe sang them the old song.

Miss Beddoe has been engaged by the Toronto Symphony Orchestra to sing at their first popular concert.

MRS. GENEVIEVE CLARK WILSON

A DECIDED acquisition to the teaching faculty of the Toronto Conservatory of Music is Mrs. Genevieve Clark Wilson, whose recent recital is reported in the Conservatory notes. Mrs. Clark Wilson has devoted thirteen seasons to public singing as a concert soprano and is recognized as one of the foremost of American vocalists. She received her principal musical education in the New England Conservatory of Music, both as pianist and vocalist. She afterwards studied opera with L. Gaston Gottschalk, German lieder with Mme. Hess-Burr, sister of Willie Hess, and oratorio



MRS. GENEVIEVE CLARK WILSON

with George Henschel, in London. She has lived in Chicago and New York during the past fifteen years, covering the concert and oratorio field from these two points. One year ago last spring she was with the Chicago Symphony Orchestra in their tour west—her fourth tour with them. Her last concert in the States was as soloist with the Thomas Orchestra last May in St. Wayne, Ind. Mrs. Clark Wilson was the highest paid church singer in Chicago

and held two fine choir positions in New York. As a teacher Mrs. Clark Wilson has had splendid recognition and has representative pupils in prominent positions in various parts of the United States. Business opportunities brought Mr. Wilson to Toronto and Mrs. Wilson resigned her professional singing to come with him and make a home for their little daughter. She will devote a limited amount of time to teaching.

TORONTO CONCERTS

SINCE our last report under this head was written we have been treated to quite a number of high class concerts. Such splendid artists as Marchesi, Gadski, Eva Mylott, Sembrieh and Margaret Keyes were heard during the latter part of October and early in November. Eva Mylott, the Australian singer, is the owner of a rich, beautiful contralto which she uses with artistic intelligence. A new comer was Tilly Koenen, the Dutch contralto, who appeared in Massey Hall, November 26. She has a glorious voice, smooth, even, rich and glowing with colour. She is an expressive interpreter and will be a formidable rival to Schumann-Heink. As an instance of her vocal agility one may point to her feat of singing a descending chromatic scale perfectly in tune, each note being clearly articulated.

The concert of the Royal Welsh Ladies Choir was a delightful even. Their touring strength is twenty-three. They sing with precision and much beauty of tone.

Two star pianists were heard at Massey Hall, Fannie Bloomfield Zeisler on November 29, and Rachmaninoff with the Toronto Symphony Orchestra on the 28th November. Every concert-goer knows how superbly Mme. Zeisler plays. Rachmaninoff is a very sterling player free from sensationalism, with plenty of technique. His rendering of his own concerto was a most artistic achievement. On the 13th November the Toronto String Quartette gave an admirable performance of chamber music. Particularly finished was their rendering of Saint-Saens' Serenade for organ, piano, violin and viola. Mr. Welsman was at the piano and Mr. G. D. Atkinson at the organ. The *ensemble* was most finished. Mr. Frank Blachford and Mr. Frank Welsman played the Grieg duo sonata in G with an artistic grasp of the music and with brilliant execution. On November 24 the Brahms Trio, a new organization consisting of Messrs. R. D. Tattersall, piano; G. A. Bruce, violoncello; and Miss Lina Adamson, violin, made a conquest of a select audience by the distinction of their work. Other local concerts are noted by "Fidelio" in the "Here and There" column.

THE Choir of Parkdale Methodist Church intend repeating Gounod's "Redemption" next Easter. Mr. Ernest Bowles, the organist and choirmaster, is doing excellent work with his choir. It is whispered that a new organ will be installed next summer, by which time also the choir will also wear gowns.

VICTORIA PRESBYTERIAN CHURCH CHOIR

In reproducing the accompanying group photo of the choir of Victoria Presbyterian Church, **MUSICAL CANADA** takes pleasure in introducing to its readers one of the most capable and most evenly balanced organizations, which may be found among the excellent choirs of our large city churches. The writer was present at the concert given by this choir on the evening of October 21st last, and was much impressed by the way in which the work was done by the chorus, which numbered fifty-three

that much care had been taken in preparation. while the finale was most brilliant and spirited without suffering from excess of force. Other numbers given were, "To Thee O God," "Now the day is over" (Shelly), "O Canada," and a novelty number, "The Glow Worm" for soprano obligato and chorus. This was a most dainty bit of work, and like all the other choir numbers, had to be repeated. Taken all through, the Victoria Choir is one of the best in the city. Mr. Donald C. MacGregor is the conductor, and to this energetic young musician much credit is due for having, in one year,



VICTORIA PRESBYTERIAN CHURCH CHOIR

voices, and which was learned, had not been in any way augmented for the occasion. "Believe me if all those endearing young charms" was sung with much fervor and fine balance, while great care in phrasing and breathing was a feature. In "The Soldiers Chorus," from Faust, the choir sang with splendid volume and evenness of tone, the enunciation and rhythm being worthy of special note. That noble Scottish war song, "The Hundred Pipers," was rendered with great spirit and much tone color, the gradual, slow crescendo leading up to the double forte in the second verse, showed

brought his choir to such a high state of efficiency, and for doing a large share in the uplift of choral music in our churches. Miss Helen R. Wilson, A.T.C.M., the organist, displayed much talent as a solo organist and accompanist.

The small boy whistled long and loud until he was answered by another member of his "gang" half way down the block. Their signal was the trumpet call from "Siegfried." Who can say that New York is not a musical centre?—*New York Evening Post*.

SOME REFLECTIONS ON MUSICAL CONDITIONS IN CANADA AND SOME ADVICE TO CANADIANS

BY WESLEY MILLS, M.A., M.D., PROFESSOR IN MCGILL
UNIVERSITY, MONTREAL.

THE writer regrets that excessive occupation and other unfavorable circumstances have prevented him from hitherto doing his part as a contributor to so worthy a periodical as *MUSICAL CANADA*, and writes now not because conditions are more favorable, but because he feels very strongly in regard to certain questions.

The fact that the writer belongs in a certain sense to two professions may possibly give additional weight to what he may have to say, though the prime qualification is a knowledge of musical conditions here and in Europe, gained by residence on two continents, and by a close study of things as they are and the reasons for them.

That the knowledge of and interest in music is growing at a rapid rate on this side the water there can be no doubt. It is unfortunately mixed up with a good deal of the wonder-loving spirit and that admiration for mere bigness that is so common in the New World. The domination of the public mind by "stars," the gossip associated with them—much of it unhealthy—is not a good sign of the times. A "star" should not be necessary to make good music a success with the people who are really musical or even those who have a genuine love of music for its own sake. The star system is largely responsible for the very mischievous puffing and inflated advertising so common to-day, and which would not be tolerated in any professions except the musical and dramatic. So long as people wish to hear only those of great reputation or stars and go to *see* them, rather than to hear good music well rendered, there will be the temptation to all artists who come before the public to over-advertise themselves, or permit this to be done for them by various kinds of agents—which differs in no essential from direct self-advertisement.

The writer had scarcely got back to his own land after spending a year in England—mostly in London—before he was stunned by seeing an advertisement referring to one whom he had often heard in London and considered an artist, doubtfully first class, in which this singer was described as "One of the world's greatest artists," the artist being, one regrets to say, a Canadian. Not many years ago another artist filled columns of Canadian newspapers with accounts of her marvellous successes and the short period in which these wonders had been accomplished.

Such appeals are essentially vulgar—they aim at astonishing the ignorant; for every real musician and every genuine student of any subject of importance knows that work extending over long periods is essential for mastery. Fortunately there are artists of the highest rank who, like Madame Nordica, have always insisted on this and the effect on students has been correspondingly good.

To be honest with ourselves we must admit that

Canada has so far produced only one of "the world's greatest artists," and she thoroughly deserved that ranking—Madame Albani.

In contrast to the sort that trumpet so persistently I am glad to be able to refer to one Canadian artist, perhaps the best since Albani, and certainly far ahead of those loud advertisers—Edmund Burke. A graduate of a university he early learned what study meant and he has sought to gain a standing by honest work. He has never proclaimed himself from the housetops, though he has won distinction in Europe as an opera singer; and when he appeared in London as a concert singer last summer, almost without advertisement, the press at once acclaimed him as a high-class artist and suggested that he appear soon again—a course seldom advised in that over-concertized metropolis. Very different was the fate of one who had been announced as "the great Canadian ————" When he read the press notices next morning he must have realized that his own estimate of himself and that of the world differed materially. The present writer had not so much as heard of this "great Canadian" singer before he burst thus meteoric on an unsuspecting world.

Let it be noted well that in none of the professions termed "learned" would such puffing be permitted. It would lead to immediate action. All this and many other things indicate in the clearest way the necessity for the organization of the musical profession, which at the present time is in a chaotic condition. Now any one may teach music and act pretty much as he will, i.e., without regard to any fixed laws of professional etiquette. Could not Canadian musicians, artists and teachers, as a first step form a society whose purpose should be the mutual benefit of the members and the whole profession? They would if they agreed on any sensible scheme and did not spend time in rendering each other, soon have governmental support for their proposals. Is it not time that a profession so behind others in all matters of organization should take a step onward?

To Canadian artists and students thinking of going abroad for public appearances or study, the writer confidently offers the following advice founded on much observation:

1. Artists will do well not to appear at once in London, Berlin, etc., but remain in residence for at least some months with a view to studying the public taste and conditions generally. The majority at least will be wise in studying with some teacher; and in any case every artist should hear much music publicly performed.

2. Students should get all the sound *technique* possible and go abroad to get wider views. They should take the advice given above to artists. One gets much out of a foreign residence when he builds on a good foundation. It is a waste of time and money to go abroad for elementary or purely technical instruction except of the more advanced kind. One can for example be as well taught the *technique* of the violin or piano in Toronto or Montreal if he

seeks the right instructor, as in London or Berlin; for teachers who have themselves been educated in these and other European centres, not to mention other good ones, are to be found in Canada. Of course the talented player who aims at the very highest in technique may want to know how one of the great masters views this subject as well as interpretation—but it must be remembered that these people are hard to get at and often give little in return for much money that the pupil can ill spare.

But there is on every hand in a great centre much music of every kind that can be heard well rendered. Now the student who has been soundly taught at home and who does not lean wholly on any teacher can learn for himself from what he hears abroad.

3. Do not over-estimate the value of a concert appearance in London. The majority simply spend a good deal of money in giving the concert with no adequate return. Consider that in the season some four to eight concerts are given daily and that the public remembers little about the artists of any one concert. Many appearances are necessary in London before any really useful impression is made—even when the artist has genuine claims to public consideration.

Many appear in the hope of securing press notices that may be used elsewhere. The press notices of London are not necessarily valuable. It is beginning to be known that a press notice that is favorable, or that may be made to look favorable does not necessarily carry weight with it. To illustrate, the writer may mention that within a short period he attended two vocal recitals in London—both of which he considered fiascos—yet to his surprise neither of those singers were severely criticized in the notice that appeared next morning in one of London's best dailies. If all the papers in London that print notices of an artist—or even if ninety per cent. are favorable, then he may conclude that he is first-class—but unless a large number are taken into consideration no really correct estimate can in any one case be formed.

It is becoming the fashion with some of the leading London papers to lay, one would suppose, more stress on the programme selected than the skill shown by the artist in carrying out his work. If the programme does not please the reporter the artist may suffer for it to a greater or less extent—and apparently sometimes not a little. So that taking one thing with another very great importance must not be attached to the fact that a debutant has in London secured half a dozen or even a dozen fairly good, or at least not condemnatory notices.

But anywhere in the world real merit will in the end win recognition. The trouble is that so much mediocrity exists and that so many without any really conspicuous excellence are clamoring for public favour—hence the great waste of time; and many will be the blighted hopes and bitter disappointments that follow unsound judgments based on too good an opinion of one's self and too low an

estimate of the difficulties to be overcome. The would-be debutant should not seek the opinion of a musical agent who is sure to gain no matter who loses, but of some one who has no personal interests to serve. But above all, those who give themselves to art, whether as amateurs or professionals, must ever consider that the reward it brings in itself is the chief one. The public is relatively ignorant, prejudiced and capricious. Appeals to the public must ever be of uncertain outcome. To some extent the artist must expect this, but if he is honest with himself he learns to know pretty well in time the real value of his performance and the consciousness of work well done must be his chief reward as it is in any other profession. The pecuniary rewards in the musical profession, owing to the fact that the appeal is to the general public must for some times to come be uncertain. The great need of the time is the organization of the profession.

R. NEWTON JOHNS

R. NEWTON JOHNS was born in St. Anstell, Cornwall, England, coming to this country while very young.

In October 1889 he was apprenticed to the R. S. Williams & Sons Company, to learn the art of piano-forte tuning, and has been so successful that for



R. NEWTON JOHNS

some time he has had charge of the tuning and tone regulating departments in the large factory of the New Scale Williams Piano Company, Oshawa,

besides having made for himself an enviable reputation as a concert tuner. During the twenty years he has been following his chosen calling, he has proved that to make a success of anything, one must devote every energy to that end. He has recently reaped his reward in having been appointed to the responsible position of assistant superintendent of that great Oshawa institution. In 1904 when the movement known among tuners as the Helmholtz National Society of Pianoforte Tuners of America was inaugurated, Mr. Johns had the honor of being elected to the position of third vice-president and examiner for Ontario. Mr. Wm. White, now editor of the Technical Department of *Music Trades Review*, New York, and an acknowledged authority on all matters pertaining to the art of piano building, was at that time the society's president. Having always shown a talent for literary work Mr. Johns is a frequent contributor to the technical columns of the trade papers and was some ten years ago appointed to represent Oshawa in the musical columns of the *Canadian Music and Trades Journal*. The publishers having decided to turn that paper into a purely trades journal, Mr. Johns has since advanced the claims of Oshawa as a musical centre through the columns of *MUSICAL CANADA*. His letters are always bright and interesting and it is to be regretted that there are so few who will interest themselves in presenting the musical happenings of their locality to the music loving public through the medium of the musical press.

RICHARD TATTERSALL

RICHARD TATTERSALL, organist and choir-master of St. Thomas Church, Huron Street, is comparatively a new-comer, but is already favorably known not only by reason of his church work, but by his series of organ recitals at the Conservatory of Music. Mr. Tattersall was born at Thornliebank, a suburb of Glasgow, and at the age of fourteen years became the organist of Thornliebank Parish Church, where the services became well known for the high standard of the music, and the church at that time being one of the highest in the Church of Scotland.

He studied as an articled pupil with Mr. Herbert Walton, organist of Glasgow Cathedral, one of the most brilliant organists in Britain, and played the cathedral services in Mr. Walton's absence, occasionally taking the choir rehearsals, too. He studied piano for many years with Philip E. Halstead, one of the best known pianists in Scotland, and a fellow student at Leipzig with Dr. Vogt, of Toronto. At twenty-one he became organist of Barrhead Parish Church and two years afterwards was appointed to a similar position at Dunoon Parish Church, one of the most important churches on the beautiful Firth of Clyde. He was most successful as conductor of Dunoon Choral Society, held this appointment for four years, then became organist of St. Silas Episcopal Church, till coming here last November. Along with the last position was private pianist and organist to Andrew Carnegie, at

Skibo Castle for three months every summer during the millionaire's stay in Scotland, and played before many of the world's well known politicians, statesmen, men of letters whom Mr. Carnegie likes to have about him. He was one of the city organists in Glasgow and gave recitals on several of the large organs there. He was conductor of the Thornliebank Choral Society, an excellent organization and great credit to the conductor. He had a fine reputation as one of the best accompanists in Glasgow, and played a lot of chamber music, etc., proving himself as good a pianist as he was an organist. Since coming to St. Thomas Church these has been made a great advancement in the music there. The



RICHARD TATTERSALL

recent Harvest Festival was according to an old member of the congregation, the best ever heard there. The boys' tone in the choir offers another contradiction to the old idea that Canadian boys are not as good as English.

He is a member of the Brahms Trio, which is going to give a concert this season, his colleagues being Miss Lena D. Adamson and Mr. George Bruce, a new 'cellist from Glasgow and an old associate of Mr. Tattersall in chamber music there.

MISS ALICE M. HALLS

MUSICAL CANADA has pleasure in publishing a photo of Miss Alice Halls, a Canadian singer, who from present knowledge is bound to make a reputation as an artist beyond the boundaries of her native home. Like many solo singers she began her career as soloist in a choir and while still keeping up her church connection has branched out into concert

two years at the Dundas Centre Methodist Church, London, and two years later was engaged as soloist at St. Andrew's Presbyterian Church, London, a position she still occupies when not absent on concert work. Miss Halls possesses one of the few really genuine alto voices found in Canada, with all the fulness, richness and sonority of tone so peculiar to the English vocalists. In addition to this seductive quality of tone Miss Hall also has a competence



MISS ALICE M. HALLS

work in which she has met with great success in both pleasing her audiences and securing the warm appreciation of the press. Her first engagement was at the West Presbyterian Church, Toronto, during the time that Mr. W. F. Tasker controlled the musical services, from there she went to fill the important part of alto in the quartette of the Unitarian Church. Leaving Toronto she sang for

of the other requirements necessary to make an artist,—real musical temperament, a thoroughly genuine love for the art and as will be seen by the picture, a charming personality. While she has accomplished a great deal, she is still studying and there is a possibility of her one day ranking among the great Canadian stars.

W. F. T.

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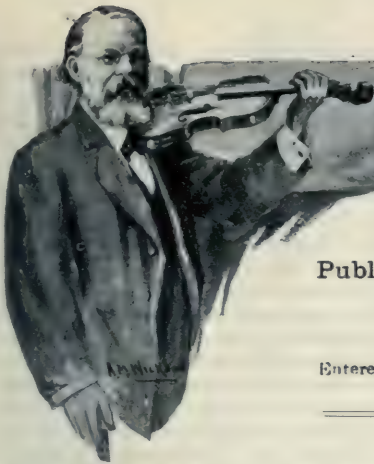
Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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DECEMBER, 1909.

ITALIAN VIOLINS—THE "TUSCAN" STRAD

BY REV. A. WILLAN.

It was stated in a previous article that the violin known as the "Tuscan" Strad was one of the finest instruments of this renowned maker, and it may be so regarded from two points of view. Having been made by special order for the Grand Duke of Tuscany, we may take it for granted that its production would be the result of the best efforts of the maker, both as regards artistic skill and choice of material. The result fully justifies this supposition, for this violin is considered to be the finest instrument known of this particular period, and as we also find Stradivarius receiving orders from the nobility of Italy and Spain previous to this date, we may conclude that he was, even at this early period in his career, looked upon as the best of the Italian masters.

This violin is also noted for its remarkable state of preservation, which may be described as almost equal to new, and in this respect it is surpassed only by the celebrated "Messie" Strad, and that only in a very slight degree.

The illustrations here given are reproductions of the colored illustrations in Messrs. M. E. Hill's monograph of this violin,* and are sufficient to give a general idea of the instrument in all points, except that of color. Although the beautiful qualities of the Cremona varnish cannot be faithfully reproduced on paper, the colored illustrations in Messrs. Hill's book give very beautiful and realistic representations of this violin, covered as it is, almost entirely, with brilliant orange-red-brown varnish of the very finest quality. The removal of the varnish from that part of the instrument on which the chin rests, is probably the result of the violin having had a slight amount of use when new, and before the varnish was properly hardened.

This violin is fully fourteen inches in length, and the other measurements are said by Messrs. Hill to be the same as those of the "Dolphin" Strad, one of the finest instruments of the best period of this

maker. The "Tuscan" Strad may therefore be considered as having the full internal capacity of the best instruments of the Italian makers.



Messrs. Hill remark that the only features which characterize this violin as a work of the earlier period, are the slightly greater hollowing out of the model round the edge, the exquisite finish of the purfling and the drooping corners. It may, per-

*The "Tuscan." A short account of a violin by Stradivari. London, W. E. Hill and Sons.

haps, be added that the contour of this instrument scarcely agrees with that of the violins of the best period. When Stradivarius was fairly advanced in what is known as the golden period, his works show in a remarkable degree that fine sense of pro-



portion for which he was noted. The more rounded outline of the Amati gives place to a stiffer and more rectangular form, giving the instrument a more compact appearance, the result of the harmonious proportion of the various parts. It will readily be understood that the general appearance of a violin depends very largely, not only on the length and breadth, but on the management of the various curves, and on the form given to the middle bouts. Appearances as regards the size of a violin are very deceptive, and when two instruments, alike in measurement, are compared together, the one having the more perfect form will generally appear to be the smaller of the two.

A very full account of the history of this violin is given by Messrs. Hill, and it may suffice now to say that having been specially made for use in the private band of the Prince of Tuscany, its disappearance from the court has been attributed to an "improper removal." It was purchased by a Mr. Ker, and its remarkable state of preservation is partly due to the fact that he had no interest in violins beyond that of a collector of artistic rarities. Having been brought to his home in Ireland, it was put away in some obscure place of safety, and was in the year 1847 brought to light by his grandson, Mr. Richard Ker. It was then taken to the celebrated Parisian maker, Vuillaume, whose foreman was the first to examine it, and who, on Vuillaume's entrance, held it up saying, "Here Monsieur Vuillaume, is a Stradivari," to which Vuillaume, without approaching nearer, replied at once. "Oui, certainement." He then took the violin in his hands, and pulled out the pegs, remarking that they did not belong to it. Messrs. Hill remark that this interesting testimony to the genuineness of the instrument, and to the remarkable judgment possessed by Vuillaume, was given by an eye-witness of the occurrence.

The Tuscan Strad, originally purchased for the

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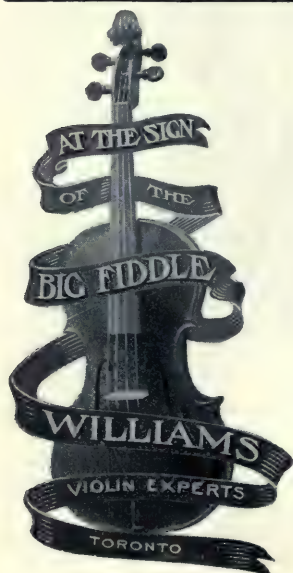
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sum of £25, was acquired by Mr. F. Ricardo, an enthusiastic amateur for the sum of £240, and in 1888, was bought by the firm of Messrs. Hill and Sons.

The back of this violin, which is in one piece, is supplemented a little in width at the lower part, after a common practice of the great makers. The wood is remarkably handsome, that of the belly being formed of two pieces of a fine and even grain.

The tone of this violin, remarkable for its power and rich brilliancy, is not very easily produced, owing probably to the instrument having been but little used. It is well known to violinists that new violins require more or less use before they respond readily to the bow; and this applies equally to the old Italian violins which have never been played on. The experiment has occasionally been made of taking notable violins, such as the one under consideration, direct from the cabinet of the collector to the concert room, and the result from a musical point of view has not been a success.

The "Tuscan" Strad, one of the finest productions of this renowned maker, is now in the collection of an English amateur, and there is every reason to believe that its preservation will be as carefully guarded in the future, as it has been in the past.

THE AMATI VIOLIN TELLS A LOVE STORY

I WAS born at Cremona in the year 1630, and was among the early members of the "grand Amati" family—brought into the world by Nicola, son of Girolamo, and the greatest of that great race of violin makers.

Yes, 1630 is a long time ago, but we fiddles—unlike women—improve with the passing of years, and have no need to conceal our age.

My early youth would have no bearing on the modern love-story which I am about to relate, so I will skip from the seventeenth to the twentieth century, and begin at the time when I came into the wonderful, white, nervous hands of Boris Lanikoff.


I loved my maestro and he loved me from the first, and I have often heard him say that the five hundred guineas which he paid to make me his own ought to have been a thousand, while I, for my part, felt absolutely happy when I was resting upon his broad shoulder against a firm, clean-shaven chin.

During my early days I had more than once been the property of owners whose personalities and characters were distasteful to a violin of my artistic susceptibilities, but directly I entered the possession of the young Russian violinist whose genius had taken the whole world by storm, I knew the right man and I were together at last.

Boris Lanikoff was handsome, nobly and magnetically handsome, with the fires of Art and unawakened love in his brilliant grey eyes, and though the crisp waviness of his brushed-back hair suggested the professional musician, his height, strength

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and well-bred reserve of manner might have belonged to a British officer.

For a couple of years my maestro and I travelled throughout Europe, parts of America, and a portion of South Africa, creating furores and earning fortunes wherever we went; then we took up our permanent residence in England, where Boris at once became the idol of town, provinces, and suburbs.

And here, just as on other continents and in other cities, the women made fools of themselves over my owner.

They laid in wait for him with autograph albums, they showered him with bouquets, they fought over his gloves, and picture postcards decorated by his portraits sold by the thousand thousand.

But Boris remained impervious to all this feminine decoration. Women were nothing to him—Art was his only love, and I was his only friend!

Sometimes I wondered if the day would come when a girl's fair head would rest where I now rested—on the splendid breadth of his shoulder—and with the unselfishness of an instrument, whose soul is too great for jealousy, I hoped that it might be so.

For Boris Lanikoff's art needed the super-refining touch of love.

The enthusiastic critics did not know this, the adulatory public did not realize it, but I—the faithful Amati, who lay upon his shoulder responding to every touch of those white magician's fingers—guessed the truth.

If only a great absorbing love could come into

his life, the music of my master's hands would be the music of the gods.

And one sunlit spring day that love was born. Boris and I had been staying the week-end at a great country house, where a duke's beautiful young daughter had cast shy "come-hither" eyes at the Russian violinist, and where a millionaire's smart widow had endeavored to make moonlight appointments with him in the garden.

It was a little past two when we left the big glass-roofed terminus to enter my master's big green motor, which was waiting to take us to the hotel, where Boris lived in a suite of elegant rooms, made sound proof by means of specially fitted baize doors.

We started off at moderate speed, which, in obedience to the young maestro's rather rash commands, increased as we neared West-End thoroughfares, crowded with the early season's commencing traffic.

Of course I, lying snug and warm in my velvet-lined case and resting across the master's knees, could only form a vague impression of what was happening; but, being highly-strung, I could hear with extraordinary accuracy, as well as gain furtive peeps through the keyhole.

"Hi! Hi!" sounded a voice of rough authority which could only come from a burly policeman's chest.

"Ah! Ah! Ah—h—h—h!" cried a woman's shrill tones.

Then a jerk, a sudden swerve, and a crunching noise beneath one of the rubber-tyred wheels before the car came to a halt, and Boris, still holding me and my case in his hands, leapt to the ground.

"You are not hurt?" I heard him say in his thrilling musical voice, strongly tinged with a foreign accent.

"No, no; it was all my fault," answered a girl's tremulous tones. "Your chauffeur was not in the least to blame. I—I oughtn't to have tried to get across—but—but—oh! my violin—my v—v violin! lin!" and with these last words came a choking sob.

"It is quite broken?"

"Oh, yes—quite! The wheels went right over it; and—and in half an hour I am due to play at a concert at the Lyric Hall. It is my first important engagement—I had secured it with so much difficulty—now I have no violin! I must telegraph and—"

"There is no need for you to telegraph. I have here my own fiddle, which is a genuine Amati, and which, mademoiselle, I have the honor of placing at your disposal!" And as Boris spoke there was more decision and enthusiasm in his voice than I had ever heard before.

"Oh! do you mean it? May I really play on your wonderful violin?"

"You know then, of my fiddle,—and of me?"

"Of course, Monsieur Lanikoff, I know you! Is th—there any—any violin student who does not?"

After this I could not hear any more conversation because suddenly came the "swir—r—" of

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rubber-tyred wheels, when I knew that I, my master, and the unknown lady whose violin had been crushed were being rapidly carried in the car.

And during that ride I wondered with the sagacity of one who, having lived long in the world, is able to form swift and accurate impressions.

There was a tremulous hesitancy in this girl's voice when she confessed to knowing Boris Lanikoff which made me wonder if she belonged to the long line of feminine worshippers ever ready to kneel at my maestro's shrine; while he, in his turn—well, I felt extraordinarily curious to see what manner of woman it was who could induce the loan of *me*, my master's most loved and cherished Amati!

And less than twenty minutes later I knew, when standing in the little artistes' room behind the Lyric Hall's large platform. Boris Lanikoff took me from my case and laid me in the little ringless hands of a girl—a girl who was dressed cheaply in white (that simple Japanese silk frock could only be worn by an artiste commanding particularly modest fees), but whose earnest, grey-purple eyes, wealth of yellow hair, and young, full-red mouth, helped to make a *tout ensemble* so nearly perfect that cheap materials and bygone modes ceased to matter.

"It—it seems almost sacrilegious for a fourth-rate violinist like myself to play on your wonderful Amati!" she said, shadowing those grey-purple eyes by a veil of dark lashes as Boris's gaze sought her own.

"My wonderful Amati will know happiness for the first time to-day," was my master's reply—not just the earnest assurance of a man who suddenly meant what he had never meant before.

Then I, with the experience of nearly two hundred and eighty years to guide me, knew that Boris Lanikoff's heart was awake at last.

I had lain on the shoulders and touched the cheeks of other lovers—lovers in Southern lands whose creed is the creed of perfect tenderness and perfect passion—so it was not possible for me to mistake the signs.

Yes; this fourth-rate girl violinist (whose name appeared on the programme as "Ina Calmartin") had instantly and surely found a magic key which

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unlocked the heart of a man hitherto unresponsive to Cupid's insistent calls.

A moment later my master had left the artistes' room to take a seat towards the centre of the hall, and as Ina Calmartin commenced to tune my strings, I formed a definite determination to do as much as lay in my power towards securing her success.

Duets, the solo of a *prima donna*, the recital of a great actor, were all over; then came the turn of a comparatively unknown violinist, who had been engaged as a stop-gap to be wedged in between the "stars."

Ina Calmartin stepped on to the platform un-greeted by any welcoming applause, but as she raised me to the warm hollow of her soft throat I could feel she was quivering with some strong emotion—which might be intense nervousness or a giant resolve to succeed.

And, if the latter was her resolve, we—she and I together—carried it out!

All the sweetness, all the power, all the purity that was within me I put forth, and she, as though inspired by contact with the instrument of a great master, played almost as the master might have played himself.

The solo ended with a roar of applause that was more vociferous than that accorded to the *prima donna*, and it was not until Ina had given two encores that we were able to find a haven in a secluded corner of the artistes' room.

"It is you—all you!" whispered Ina, swiftly and silently laying her warm, soft lips on my

perfectly-curved body just as Boris entered the room and came towards her.

"You are very great, mademoiselle," he said, looking swiftly-born love into her beautiful eyes.

"I am nothing—it is all—all your violin, which seemed to make me play." And as she answered him I felt that the little ringless hand which lightly grasped my neck was trembling.

"Then you must let my Amati help you a little longer—keep it till we have arranged about a new instrument in place of the one crushed by my car!"

"Oh! but, no; I couldn't——"

"I ask you so earnestly to do this, Mademoiselle Calmartin, and I wonder if you would find it too great impertinence if I ventured to offer you a few lessons; also I have great need of a second violin for duos. Would you allow it that we help each other?"

At this moment Ina laid me gently in my case, so, as she spoke very softly, her answer was almost inaudible.

A fortnight had passed, and now I was once more back at Boris Lanikoff's studio.

Ina had sent me by special messenger and accompanied by a brief note, saying she "positively couldn't keep the beautiful Amati away from its master any longer," and that she would "never forget Mr. Lanikoff's kindness and help."

Boris lifted me out of the case and laid his lips just where Ina's soft cheek had so often rested.

"We must go to her, Amati, and ask her to take us both—we shall have no music without her, you and I," he said.

"We will go now—" he was just whispering, when a knock sounded on the studio door, followed by the entry of a certain Harold Levinge, an English baritone, whom I specially disliked.

They discussed various arrangements regarding a forthcoming grand concert, then Harold Levinge mentioned Ina Calmartin, whom I happened to know had snubbed him on more than one occasion.

"Clever musician, but silly girl," he said airily. "They say she's awfully gone on some actor chap, and keeps an album full of nothing but his picture postcard portraits. I tried to make the running myself, but she showed me an album locked in a cabinet, and said all her heart was between its pages. Girls do make such romantic idiots of themselves!"

When Harold Levinge had gone, my master sat quite still for a long time, and it hurt me to see the expression of real agony on his young handsome face.

Then suddenly he arose and spoke to me.

"Even if she loves some other man, you shall go to her, Amati; and perhaps through your voice she will hear the speaking of my heart!" he cried.

Half an hour later a taxi-cab had taken us to Ina's lodgings, and, before knocking at the door of her shabby sitting-room, Boris opened my case, so that there should be nothing except to lay me gently in her hands.

He tapped, and, not making sure if there was any response, entered to find the girl we both loved sitting before a table on which was an open book—a cheap album, full of picture postcards.

Her yellow head was downbent over the pages, and she was sobbing hopelessly, as women sob when love has gone out of their lives.

Boris stepped silently forward over the thick, cheap rugs, jealously and sadly eager to see the face of this picture postcard hero who held the heart of the girl he loved.

Ina was unaware of our presence, and a second later Boris was looking over her shoulder.

He saw a page filled with picture postcard portraits of a young man with a strong, splendid face, a man who was neither actor nor singer, and beneath each picture was printed the name, "Boris Lanikoff."

"Ina!"

She looked up—a cry of confusion left her lips, and she shut the album just as, for the first time in his life, Boris laid me down carelessly on a table.

So she had loved him always; had taken cheap seats for every concert at which he had played, and had bought every postcard decorated by his portrait; while he had faced the fire of a hundred European and American beauties to learn love at last from a girl whose phrasing was not always accurate and who wore cheap frocks!

But Ina doesn't wear cheap frocks any longer, while Boris and I are her exclusive property!

REV. A. WILLAN

THE Rev. A. Willan, who contributes articles on violins to this paper, is Vicar of Copmanthorpe, near York, and a Yorkshireman by birth! Mr. Willan did not commence the study of the violin till nearly thirty years of age, and contrary to what might have been expected, made sufficient progress to gain a prize at an instrumental competition held at York, the award being given more for intelligent phrasing than for technical skill, which latter can



REV. A. WILLAN

only be acquired when the study of the violin is begun in early life.

Mr. Willan subsequently began to take an interest in violins from a connoisseur's point of view, and his collection has at different times included violins by Stradivarius and other leading makers.

Although Mr. Willan recommends the study of the violin to be commenced earlier than in his own case, he has no sympathy with the infant prodigy craze, and is of opinion that the public exhibition of prematurely developed talent is undesirable from every point of view.

DAVID BISPHAM tells of a man who waited for his daughter a long time. Finally he called upstairs: "What a time you girls take getting dressed for the concert. Look at me! Just a shirt, a tie, and cotton in my aers, and I am ready." —*Circle Magazine.*

THE BOW, ITS DEVELOPMENT AND PRACTICAL USE

I.

"Go to the ant; consider her ways, and be wise," wrote the wise man a few thousand years ago, and more than one writer has since essayed to suggest that the man who made the first bow for musical purposes had in his mind's eye, not the ant, but the grasshopper. Whether this be so or not, certain it is that that stridulous little insect, in common with the locust and others of his class, is furnished with a frictional apparatus with which he produces his chirpings, and which may have given the hint in bygone ages to some prehistoric Tourte. There is a fair amount of literature extant dealing with the musical bow from the historic standpoint, and it seems to be pretty generally agreed that bowed instruments had their origin in the East, the Ravanaston—said to be the oldest—the Rebab, which is still in use amongst the Arabs, and other instruments of kindred types, with which it is not my purpose to deal in detail, being all of Eastern extraction. The Moors are by some accredited with having introduced to European eyes and ears the process which some one unromantically described as "rubbing the intestines of a cat with the tail of a horse." Anyhow there can be no doubt that the said process, even amongst Western races, is a very ancient one, and though there may still linger with us occasional scoffers, dry-as-dust, unmusical entities who hold it, and indeed all that pertains to the divine art, in scorn they are manifestly, in such a minute and rapidly diminishing minority as to be quite negligible by the overgrowing majority to whom the voice of "the strings" appeals. Although by frequent repetition it has become almost a stock phrase with musical writers I have never quite satisfactorily ascertained to whose original inspiration we are indebted for the term "magic wand," but it has always seemed to me that, notwithstanding its consistent adoption, a good deal of poetic license must be accorded to the author of it, for in its practical application to fiddlesticks it certainly leaves something to be desired. A well regulated magic wand should, I apprehend, be endowed with powers and virtues largely if not wholly independent of its owner's volition, or at least, excessive skill, but the tyro who, presuming upon such a condition of things should venture to regale his friends with a violin solo would find his initial efforts distinctly distressing both to himself and his auditors. "There is nothing," said Sam. Johnson, "in which the power of art is so manifestly shown as in playing upon the violin; in all other things we can do something at first, . . . but give a man a fiddle and a fiddlestick and he can do nothing." In dealing with the development of the bow, one must of necessity travel over ground which has already been covered by other writers, and I shall therefore endeavor

to compress my remarks on that part of the subject into as brief a space as is consistent with lucidity. So far as is known, the earliest bows were more or less of the form which the name would imply, the all-important backward curve, or *cambre* as the French call it, being introduced some time during the eighteenth century. It seems an error to ascribe the *cambre* to the invention of Viotti, as has been done by several writers. He may, or may not have suggested some of the improvements in detail with which we are familiar, but the *cambre* is to be found in specimens still existing, which were certainly made before his period of violinistic activity. And here it may be observed in passing, that so far as accuracy of detail is concerned, genuine examples of such of the older forms as still survive are the only reliable evidence we have to go upon, early pictures and sculpture being notoriously incorrect and misleading in that particular. Old painters, as all fiddlers know, were not at all particular which way they drew the sound holes and scrolls of the violin, to say nothing of other minutiae, and a *fortiori*, they would be even less so when treating such a seemingly insignificant adjunct as the bow. But to resume. When in process of time it became recognized that a varying tension of the hair was desirable, various devices were resorted to, to attain this object, a primitive one which still survives in the East being a ring attached to one end of the hair and operated by the thumb of the performer. In Europe the immediate precursor of the screw seems to have been the "cremaillère," which was a sort of ratchet, or serrated piece of metal on the handle of the stick, the teeth of which engaged with a loop attached to the nut, and the tension was regulated by the variable position of the loop. The screw-arrangement now in use seems to have been introduced in the time of Corelli, who died in 1713, and whose bow has it. Tartini, his successor, used a similar bow, but somewhat longer than that of Corelli. Bows of this type may still be picked up at occasional sales in London and elsewhere, and I have seen what are known in the trade as "Corelli bows" in actual use in Scotland, and once in a remote Yorkshire dale, within quite recent years. They are much lighter and less clumsy to wield than might be supposed by those who have not actually seen and handled them, but being without the inward curve are of course useless for modern requirements. Moreover the size of the head only admits the insertion of a very narrow ribbon of hair. In length they vary somewhat, but are usually fully two or three inches short of the extreme regulation measurement, 29.528 inches, said to have been settled by Francois Tourte, whose father, by the way, and elder brother, both occasionally produced specimens measuring thirty inches or thereabouts. In this connection it may be observed that a few modern players have used bows of exceptional length, Ole Bull, the Norwegian virtuoso, being perhaps the most important of them. Broadly speaking it may be said that up to about the end of the eighteenth century the length of the violin bow increased from quite insigni-

nificant dimensions to that fixed by Tourte, which has since been almost universally adopted. About 150 years ago, what was known as the *sonata bow*, or in plain English that ordinarily used for chamber music, was just twenty-four inches long, and earlier bows would seem to have been considerably shorter. I shall hope to say something on this and other points of interest on another occasion, having during a long and varied experience handled and possessed great numbers of fiddlesticks of all shapes and nationalities. I shall hope too to have something to say of a practical nature upon various matters connected with my subject and such literature as it possesses. It has often seemed to me strange that amongst students, even after years of hard practice, so little importance should be attached to the possession of a really good bow. On the principle that any stick will serve to beat a dog with, they seem to think that to acquire a good fiddle is of primary importance and the bow is quite a subsidiary matter. The very opposite is the case, and it was well said (by the late Mr. E. J. Payne, if I remember rightly) that, given a good bow, something may be done upon a very indifferent violin, but reverse the conditions and all your efforts will be thrown away. Paganini is said to have performed wonders with merely a rush, but we are not all Paganinis, and it seems wisest to consign that exceedingly dubious legend to limbo, along with many others which surround his weird and melancholy shade. Even admitting the possibility of the feat one may well be permitted to question its value from the artistic point of view.

TOWRY PIPER.

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MR. TOWRY PIPER

MR. TOWRY PIPER, who will contribute a series of articles on the violin bow, the first of which appears in this issue, was born in 1859, at Darlington, county of Durham, England. He studied violin with Carl Yung, leader of the famous Crystal Palace Orchestra, and was for some time a member of the Handel and Crystal Palace Orchestras. He was also member for several years of the Musical



MR. TOWRY PIPER

Association, London, and lectured on the violin in 1889. He conducted a private orchestra in the north of England from 1886 to 1889. He is an expert authority on the violin and the bow and was formerly a collector. He has contributed numerous articles on musical subjects to musical and other journals in England and the Colonies.

MELBA AND MONTREAL

In 1910 Mme. Melba will make an extended tour of Canada. Her recent triumphs in Australia have been unequalled in that country by any other singer. Enthusiastic admirers have followed her through the streets, *en masse*, held golden wattle over her head as she walked to and from railroad stations and concert halls, and her visits to several towns have been celebrated by public holidays given in her honor.

"Mme. Stradivarius," as Joachim used to call Melba, will be heard in Montreal early in September, thanks to the enterprise of Mrs. Ellen G. Lawrence, under whose very competent management the concert, a red-letter one for Montreal, will be given.

A. H.

THE VEGARA OPERA AND ORATORIO SOCIETY

SIGNOR VEGARA, who has, apparently, made great strides in his work since coming to Toronto some three months ago, announces that he will give his first concert at the Association Hall on January 20th, 1910. The programme is to consist of several choruses from Handel's dramatic oratorio, "Samson," operatic selections and ballads, the solos all being taken by pupils of the Signor. What an expert teacher can do in such a short time has caused a considerable amount of discussion and the performance is consequently being looked forward to with much interest. Among the many talented pupils who will take part in the concert as soloists will be Mrs. Arthur S. King, mezzo soprano; Miss Robin Wilson, alto; Signorina Louisa Spada, soprano; Miss Mason, soprano; Miss Beessi Hunter, soprano; Miss Gertrude Sangster, alto; Miss Hardy, soprano; Signor Caruso, tenor assaluto; Signor Perugini, tenor; and Mr. Galbraith, tenor. Signor Caruso is stated to have a voice in every respect equal to that of his world-famed namesake, and his instructor feels certain that his singing will create a great sensation. The chorus is being drilled regularly and are already under splendid control. The assisting artists will be the Brahms trio—Miss Lina Adamson, violin; Mr. George A. Bruce, violoncello; and Mr. Richard Tattersall, piano.

For the last fortnightly meeting of the Toronto Travel Club which was held at the home of Mrs. Sharpe, 20 Admiral Road, Mrs. Montgomery Smythe had charge of the musical part of the programme, which was as follows: piano solo Andante and Rondo Capriccioso, Mendelssohn, by Miss Muriel Ralston, and songs, Star of Eve (Tannhauser), and Ave Maria, Schubert, by Miss Grace Saunders.

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AND THE CONTRALTO

Mae S. Jennings

MR. HENRY SUCH

A RECENT arrival in Toronto is Mr. Henry Such, solo violinist, who, attracted by the reputation of Toronto as a musical centre, is desirous of making this city his home. Mr. Such is a pupil of the late Dr. Joachim and August Wilhelmj, and by London and German critics is acclaimed an artist of distinguished attainments. The *St. James*



MR. HENRY SUCH

Gazette said of him: "It would be difficult among our violinists to find the equal of Mr. Henry Such. He has played at all the musical centres of Germany with remarkable success. . . . His talent is of the highest order, and his soft full tone, his unerring accuracy of intonation, his brilliant execution, were shown in a great variety of works." The accompanying portrait is reproduced from a recent London photograph.

A DRAGONETTI BASS

THE *Globe* of Nov. 27 has the following:—

"A most interesting and valuable accession to the historic collection of instruments of Mr. R. S. Williams, of 143 Yonge Street, and which he intends to loan to the Art Museum for exhibition purposes, is a Gaspara da Salo double bass, which was one of the three double basses made by Gaspara da Salo, the property of the celebrated player on the

instrument, Dragonetti. The instrument acquired by Mr. Williams is the one bequeathed by Dragonetti to Lord Leinster, and the scroll carries a brass plate with the inscription, "Lord Leinster." The instrument will be a unique addition to the loan collection of Mr. Williams, and will find a fitting resting-place in the museum which will be established in this city in a short time. This particular double bass was sold after the death of the Duke of Leinster by his nephew, the late Lord Gerald Fitzgerald, who was greatly interested in music, and was a most talented amateur. It has always been known as the Dragonetti Gaspara, and its Brescian origin is indisputable. Dragonetti, who was a most remarkable performer on his instrument, not only for technique, but for virile power of tone, was born in Venice in 1763, and died in his own house in Leicester Square, London, England, in 1846. His next illustrious successor was Bottesini, who has been heard several times by the editor of this column. Bottesini, however, converted the double bass almost into a violoncello. He used a modified kind of violoncello bow, a small instrument and very thin strings. By these means he gained a flexibility and ease of performance which enabled him to play fantasies and other pieces requiring special agility. Dragonetti on the other hand, was noted for his exceedingly large tone. He used a large instrument, thick strings, and the legitimate double bass bow. According to Hill & Sons, the London violin experts, the concert instrument of Dragonetti, deeded by him to the monastery of San Marco, Venice, is still there, but some time ago the authorities of the institution offered it to the London firm for the sum of £1,000.

It is related in Hart's work on the violin that when Dragonetti at the age of eighteen, was appointed "primo basso" in the orchestra of the chapel belonging to the monastery of San Marco, Venice, the procurators of the monastery presented him with a magnificent Gaspara da Salo double bass, which had been made expressly for the chapel orchestra of the convent of St. Peter. Upon an eventful night the inmates of the monastery retired to rest, when they were awakened by deep rumbling and surging sounds. Unable to find repose while those noises rent the air, they decided to visit the chapel, and the nearer they got to it the louder the sounds became. Regarding each other with looks of mingled fear and curiosity, they reached the chapel, opened the door, and, there stood the innocent cause of their fright, Domencio Dragonetti, immersed in the performance of some gigantic passage extending from the nut to the bridge of his newly-acquired Gasparo. The monks stood regarding the performer in amazement, probably mistaking him for a second appearance of the original of Tartini's "Sonata del Diavolo" his Satanic majesty having substituted the contrabass for the violin. Upon this instrument Dragonetti played at most of his concerts, and in his will he deeded it back to the monastery, where it now is, but is played upon at festivals and grand occasions.

HERE AND THERE

BY FIDELIO.

A. H. Goetting (A. L. E. Davies), Yonge Street, forwarded me recently two very excellent songs, viz., "Gray Days" (Noel Johnson) and "Lead Kindly Light" (Del Riego). The former song is a tender and melodious bit of writing and quite original, while Del Riego has given us a capital setting to the old familiar poem of Cardinal Newman. Vocalists, who want two good songs can with safety select "Gray Days" and "Lead Kindly Light."

* * *

The choir of Victoria Presbyterian Church, under Mr. Donald C. MacGregor, gave two concerts recently, one in Victoria Church and the other at St. Giles' Church and their work on both occasions (I was not there) showed much improvement and the effects of Mr. MacGregor's training. Miss Helen R. Wilson presided at the organ on both occasions with efficiency.

* * *

Mr. Barnaby Nelson, tenor, one of Miss Marie C. Strong's talented pupils, has been engaged for a tour with Jessie MacLachlan's company.

* * *

Mr. George Dixon's recital last month at the Conservatory of Music was well attended by a critical audience, who gave the young singer a warm reception. One noticed a vast improvement in Mr. Dixon's voice, particularly in the upper register. Mr. Dixon's voice is, it seems to me, eminently suited for ballad singing. His programme on this occasion was very interesting and strange to relate his chief success of the evening was achieved in his French songs. In lighter forms of song Mr. Dixon appears to great advantage. Since Mr. Dixon has gone to New York he has been appointed soloist at Emory Methodist Episcopal Church and has been engaged for a concert tour.

* * *

Those who heard the Scottish prima donna, Miss Jessie MacLachlan, in Massey Hall, recently, must have been delighted with her magnificent rendering of the old songs of the Heather. Personally I have never yet heard Scottish songs interpreted so vividly. Miss MacLachlan essays a difficult task when she throws herself into the spirit of a serious dramatic interpretation of such songs as "The March o' the Cameron Men," "Sound the Pibroch" and "Rule Britannia." It is a great strain on any vocal organ, yet Miss MacLachlan's voice so far does not seem to show much wear.

* * *

Dr. Vogt is having the greatest of success with his children's chorus—or if one may be allowed to use the term, "Junior Mendelssohn Choir." A choral director assumes a mighty task when he undertakes to prepare a choir of 250 youngsters for a musical event of importance, but one is convinced as to Dr. Vogt's ability to accomplish the necessary results. The Juniors will naturally be a bit nervous for a time, but with that tactful handling for which the conductor of the Mendelssohn Choir is noted,

everything will work out in excellent order. Discipline is a vital element in the success of a chorus and the members of the Mendelssohn know that. Dr. Vogt plays no favorites, and that is as it should be. Any choir to be successful must work as a perfect unit and Dr. Vogt's choir is one of these.

* * *

Dr. Harvey Robb, the talented young organist of Bond Street Church, gave a successful recital on Friday, November 19th, last, before a large and appreciative audience. Dr. Robb's playing of the overture to "William Tell" (Rossini-Buck) and "The Storm" (Lemmens) deserves praise, his glib fingering and accurate pedalling combined with much musical insight being noticeable. Miss Florence MacKay, a clever young piano pupil of W. F. Pickard, delighted the audience as did also Mr. Connor Meehan, a tenor with a fine sympathetic voice and smooth delivery.

* * *

The National Chorus, under Dr. Albert Ham, are working hard and faithfully on their programmes for January next, which it may be mentioned, are much ahead of last year. The sopranos this season are very bright, while the tenor section is greatly improved. The contraltos and basses are again as prominent. Dr. Ham is delighted with the work of the chorus so far undertaken. The conjunction with the Toronto Symphony Orchestra is a move, which has aroused keen interest and the public will have an excellent opportunity of hearing what can be done by a local orchestra and chorus. Dr. Ham announces that the soprano solo parts in Hillier's "Song of Victory" will be sung by Mrs. Fasken Macdonald, of Hamilton.

* * *

Mr. Ernest MacMillan, A.R.C.O., gave an enjoyable organ recital in Knox Church, on Tuesday, 15th November last, before a large audience. This young lad is no slouch at the keyboard as his really clever work proved. Mr. Macmillan was badly handicapped, inasmuch as the organ upon which he played, was wholly unsuitable for recital purposes, yet nevertheless he performed admirably. Mrs. Cleland Armstrong, soprano, contributed two numbers with sincere deliverance.

* * *

Mr. Rhynd Jamieson, the well known baritone and soloist at Parkdale Methodist Church, has been much enquired for lately in connection with church appointments. This singer's work has been attracting notice for some time past. He was only lately offered a large salary by another prominent city church but the music committee of Parkdale Church succeeded in inducing him to remain at a handsome salary.

* * *

The University Orchestra announce a concert for December 8th, which will attract some attention. I note this organization has been largely augmented, the number of players it is believed, being over one hundred. I am glad I am not the conductor. However, the Orchestra deserves encouragement.

THE IDEAL CHURCH CHOIR

BY GEO. C. MCINTYRE.

WHAT would choir masters, ministers, and music committees, yes, and congregations, not give for the ideal choir! Many are the heart longings and even prayers for its appearance, but as yet it exists only in the intangible ether, and has not yet materialized on this plane. To those struggling with the jealousies and squabbles, the fatal tendency of almost every choir, to "have a good time" at rehearsals, the vision is sometimes granted of a perfect state when the choirs are ideal and congregations are likewise.

An attempt might be made to sketch out in brief plan, the model choir at least, and in the first place the statement is hazarded that a model choir is one of mixed adult voices. One can readily imagine the groan of protest which will arise from our Anglican friends at this, but there is a reason. The present day churchgoer demands a more mature expression of feeling than even the most cultivated of boys' voices can give, and these are few, and the few only arrived at by the extremity of patience and care.

Everywhere old things are passing away, and new ideas taking their places. The days of Shakespeare, when boys were carefully trained to act female parts in the theatre, very quickly gave way to the modern stage, where mature characters are required for mature emotions. Such a condition would to-day hardly be tolerated even in vaudeville.

The model choir should be composed of a mixed quartette or double quartette, singers trained for their work, and salaried, so that a proper amount of discipline be obtained, and regular attendance be assured. Music committees should frown on any attempt of a choir master to make of the choir a stamping ground for his pupils. The church services should not be used to advertise or "bring out" a singer.

Such a choir, well chosen, conscientious, capable and well paid, under a tactful director of good taste, would greatly add to the beauty of any service.

If the intention of the choir is to "distract" from the service, it very soon reaches its unhappy goal.

Festival occasions demand an addition to the church music which a quartette choir is inadequate to fill. For such occasions there should be, in connection with the church a choral society, formed along the lines of any other of the church associations, but with music study as its primal object. Such a society, although it may frequently assist the choir, is not a part of it, and will have its own rehearsals, and will depend entirely upon its own organization for its existence and utility.

The location of a choir or the matter of vestments will not enter into this article. These are questions which will be settled by the individual church to its own satisfaction, but there is another thing to which the model choir's attention would be called at any early period; that is, programmes.

A very rough sketch would suffice, which could

be easily filled in by any one. First, morning, Prelude for organ, a soft, dreamy number, quiet, but not too melodious or with a solo-stop theme. The first anthem or musical number by the choir would be one of a loud, stirring character, or in *maestoso* style, along lines of praise or laudation. Following numbers would be in more simple style, a solo voice would fit in nicely. Organ offertory may be melodious, allowing the free use of a solo stop and accompaniment. The organ postlude should be majestic or even martial; it could hardly be too elaborate.

For evening service the organ may take up the style of composition with which the morning service closed. This is the opportunity for any display of instrument or artist. The choir music should, however, be more simple than that of the morning, but greater attention may be paid to the expression, and it could be more emotional in character. Music rendered without accompaniment is more suited to evening service.

A last word about the hymns. The selection of these should be left to the choirmaster, and it is not necessary that these should bear on the subject of the sermon. Nearly all hymn books provide hymns suitable for certain or special occasions, and these should be carefully followed, and if the minister desires to have the last hymn of the service bear on his subject, he may select that one. As a general rule for hymns, select those with which the congregation are familiar, and they will sing themselves into a satisfactory religious and worshipful mood.

WATERLOO NOTES

THE BAND BOYS ENJOY A SOCIAL EVENING AND CELEBRATE PROFESSOR W. PHILP'S SIXTH ANNIVERSARY AS BANDMASTER.

A good attendance of the members of the Waterloo Musical Society Band was held on Monday evening last, and following the "tooting of horns," and "beating of drums," a befitting diversion was had, when the boys partook of refreshments and lunch and enjoyed a most sociable time in honor of Professor Philp's inception as bandmaster, and instructor of this musical organization. Mr. Philp's reputation as a music teacher and instructor in bands' choruses and orchestras, is known far and wide, and since he took over the leadership of the Waterloo Band, that organization has made progress by leaps and bounds until to-day it is without doubt one of the best organizations of its kind in Canada. We join with the members of the Musical Society's Band in extending the heartiest of congratulations to Mr. Philp upon the full measure of success and progress and improvement made under his six years' supervision of the Waterloo's Band and our sincerest wish is that many more like periods of the present existing harmony and good will may continue, and result in even surpassing the present superior qualities of the organization, of which he is at the head to-day.—*Waterloo Sentinel*.

A WEEK OF OPERA

AN organization by the name of National Grand Opera Company gave a week of opera at the Royal Alexandra Theatre during the week of November 22. The operas presented were: "Aida" (twice), "Lucia," "Trovatore," "Traviata," "Carmen," "Rigoletto," "Cavalleria Rusticana" and "I Pagliacci." The principal artists were: Mme. Frery, Mme. Hamilton Fox, Mme. Zavaschi, Mme. Tose and Messrs. Alessandrino, Battani, Gravina, Oteri, Torie, Secci-Corsi, and Amadi. Passing by the chorus, which was inadequate and sang poorly, the production was very creditable indeed. The critics of the daily press wisely treated the company in a generous spirit. We have very little grand opera in Toronto and a carping critical attitude towards a company of this calibre, might result in our having no opera at all. As it is, the company propose to give a return engagement in April.

MUSIC IN BRANTFORD

BRANTFORD, October 28, 1909.

In the Grand, Madame Blanche Marchesi appeared before a very meagre audience, to which she demonstrated that she was an interpreter as advertised, with excellent method, but lacking the first essential of a vocalist—a voice. Her interpretations, however, are studies in themselves, and are marvellous considering her great handicap. Her linguistic accomplishments are remarkable—her programme represented no fewer than five different languages. "Sigurd Lie's Soft-footed Snow" was decidedly her best number. Mme. Marchesi was ably assisted by Brahm Van Den Berg as concert pianist and accompanist. His technique is excellent and his numbers, Leschetisszky Scherzo "Fireflies," and Moszkowski's waltz, "The Bat," were particularly enjoyed.

On account of the disparingly small audience, Mme. Marchesi cut her programme in half and refused to respond to any encores.

Miss Eva Mylott, the noted Australian contralto, appeared at the Grand, November 1st, and well merited the highly flattering press notices which preceded her. She possesses a voice of great power and compass, to which is added dramatic instinct and a wonderful command of expression. In addition to this, she has a charming personality, which combined with her musical talent easily wins the hearts of her audience. To the insistent demands for encores throughout her varied and delightful programme Miss Mylott graciously responded. Assisting artists were Miss Mary Genevieve Maroney, an Australian also, who has the rare gift of accompanying so sympathetically, and Dr. Franklin Lawson, of New York, who possesses a magnificent tenor voice of unlimited reserve force.

The Royal Welsh Ladies' Choir, under the leadership of Madame Hughes Thomas, gave their characteristic concert at the Grand, November 11th. The programme itself was unique, consisting for the most part of Welsh airs interspersed with Scotch and

Irish. The participants dressed in their own quaint native costume made a novel and pleasing effect. The wealth of tone produced by the choir would be difficult to surpass—beautiful, rich and rounded. Miss M. Squires was heard to great advantage in the "Miserere." Her dramatic interpretation was marvellous. Miss Emmanuel sang "Killarney" very earnestly, while Miss Nansi Langdon won her audience with "My Conemara Home." Other solos to be mentioned are, "The Lost Chord," by Miss Alice Lewis, "Poor Wandering One," by Miss Grenallt Lewis, and "Cmyrn Lydd," by Miss Jennie Davies. The programme throughout was of a most delightful character, several of the songs given with humming accompaniment gave the effect of muted strings, which was most pleasing. The concert will be remembered as a unique musical treat.

Whilst in Brantford, Madame Hughes-Thomas and her charming young ladies were entertained by the ladies of the Schubert Choir, under whose auspices they appeared.

The Brantford Woman's Musical Club held its customary meeting in the Club room, Friday, November 12th. "English composers and old English songs" was the programme for the afternoon.

It has fallen to the lot of very few young Brantfordites to be the recipient of such an enthusiastic tribute as that paid to Miss Melita Raymond, Thursday evening. The occasion was her farewell recital previous to leaving for New York. Miss Raymond has given freely of her undoubted musical talents to every good cause in this city, and she well deserved the enthusiastic reception accorded her by a crowded house.

Miss Raymond gave a most exacting, but well-balanced programme, as follows:

Nymphs and Shepherds, Purcell; Damon, Strange; Dainty Dorothy, De Koven; I Love Thee, Grieg; On the Water, Schubert; In Autumn, Mendelssohn; The Birdling, Chopin; The Voice of the Woods, Schumann; A June Morning, Willeby; A Madrigal, Victor Harris; Stars with Golden Feet, Graben-Hoffman; O Come with Me, Van der Stucken.

Miss Raymond has a very fine sympathetic soprano, which gives great promise of future excellence quite above the ordinary.

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street; in Montreal at the store of the Nordheimer Piano Company; E. Archambault, 312 St. Catharines Street East; Foster Brown, 432 St. Catharines Street West, and A. T. Chapman, 513 St. Catharines Street West; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Victoria, B.C., by Waites & Company; in Toronto, by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

MR. ALBERT BLIER

As a child, Mr. Albert Blier sang naturally and spontaneously, improvising on the piano and singing, not because he was taught, but because repression of his gifts was impossible. At the age when the voice of a boy breaks and changes into that of a man, Mr. Blier suffered no inconvenience, but sang steadily on; his voice adjusting itself easily to the range of a tenor.

As yet, Mr. Blier is wholly untrained, but he is now about to enter upon a course of serious study. Mme. Albani spoke in terms of praise of his "plus jolie voix," and put her opinion over her signature thus,—"I have heard Mr. Albert Blier sing, and I was very much pleased with the quality of his voice



MR. ALBERT BLIER

and the artistic feeling he displayed, which I think is quite exceptional considering that he has never studied. Judging from one hearing, I consider that it is quite worth his while to take up music as a career, and I hope he will be enabled to do so."

Mr. Blier's voice is of a beautiful and intensely appealing quality; but it would be difficult to write about it as a thing apart from his intuitive gift of interpretation, so closely are the two allied. The possessor of remarkable talents and a magnetic personality, Mr. Blier's ultimate position in the singing world seems assured.

THE EDISON AS IT IS TO-DAY

CONTINUING the progressive policy synonymous with the name, "Edison," we are pleased to note that John Phillip Sousa and his famous band have been secured to make Edison records. Victor Herbert is already the musical adviser and expert

critic of all the better instrumental compositions produced on Edison records. He leads in person the famous Victor Herbert Orchestra, which makes records exclusively for the Edison phonograph. Johann Strauss, the noted conductor and composer, is acting in a similar capacity for the Edison Company in Europe. This all goes to show the enterprise of this company and what an important place the phonograph fills in the musical world to-day.

The Amberol record has done much to raise Edison goods to the present standard. Mr. Edison and his staff worked for two years to make and perfect a record that would be of sufficient playing length to admit of the whole song or selection being played without the objectional "cuts" in the score. These records now play for over four minutes and are wonderfully natural in tone, so that they do justice to the selections played and sung by the famous artists and musical organizations of the present day.

IN THE WEST

PORTAGE LA PRAIRIE, November, 1909.

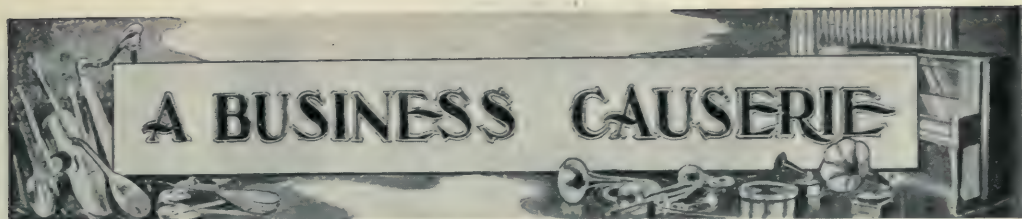
THE Winnipeg Citizens' Band is the most enterprising band in Canada. They have arranged for a series of Sunday evening concerts to be given in the Walker Theatre during the winter. They gave a concert on the 24th October, which was a huge success. The theatre was crowded to the ceiling and about three thousand were turned away from the doors. The people go straight from church only to find the theatre full and the disappointment is great.

The other bands in Winnipeg are doing well. The 90th have good material, but require a master hand to bring it out. The Brandon Band are a very flourishing organization and are expecting to carry off the prize at Winnipeg next year. They are organizing for that purpose. There is a great demand in the West for bandmen who are tradesmen. There is no use here for the laborer in winter.

The Moosejaw Band are a very fine lot of musicians and it is their intention to have the finest band in the West. They are practising hard and they have a committee of one who will go abroad and look for the players. Bandmen of the East should write the secretary of some band out here before coming West. The Neepawa Band is one of the best bands in the West. The Portage la Prairie Band have just engaged Mr. Williams, from Guelph and Preston, Ont. There are too many "knockers" to ever keep a good band in Portage la Prairie. Mr. Williams comes to the West with a great record.

PETER PIPER.

The Choir of Jarvis Street Baptist Church conducted by Dr. Broome, will give a Sacred Recital on December 9th, in the church. Sterndale Bennett's "Woman of Samaria," a delightful short oratorio and Sir Edward Elgar's new seven part unaccompanied, "Go Song of Mine" will comprise the main features of the programme.



TORONTO, Nov. 26, 1909.

IN the various branches of the music trades the favorable estimates of the earlier months are being quite justified, and business is in excellent condition. The demand throughout Canada for the higher grades of pianos has never been so active before. Player pianos, especially, are in steadily increasing request all over the country, so much so that often the demand is in excess of the supply, and many dealers are complaining that they cannot fill orders as fast as they are received. Reports of agents, and travellers all round are in every sense most encouraging, and a very prosperous season is assured.

Great preparations are being made by all the houses for a big city trade, and suitable stocks are being laid in. The giving of musical instruments as Christmas presents is now one of the features of the Christmas season, and instruments of all kinds have been specially prepared to accommodate this market.

In business circles everywhere the general tone

is one of much confidence. Money seems plentiful and paper is being well met.

From the Nordheimer Piano and Music Company reports could scarcely be more satisfactory. General Manager Robert Blackburn says the piano trade is more than active, so decidedly is this the case that with every possible trade facility to hand this house lately has had the greatest difficulty to fill orders on time. The exhibition at the headquarters, 15 King Street East, of Steinway and other high grade pianos has attracted most of the best people in and around Toronto; the exhibit has been a great success, and is bringing in good business results.

Mr. Frank Shelton, departmental manager in the Nordheimer establishment, is a very busy man just now. Brass band instruments are selling well; mandolins and violins are much enquired for; and altogether the small goods trade is in first class shape and a most hopeful outlook.

Heintzman and Company are very busy. Manager Charles T. Bender showed the representative of MUSICAL CANADA a list of waiting orders from

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different parts of Canada. "We are doing everything possible," said Mr. Bender, "to keep pace with things, but here is the result. We are making every possible effort, and, of course we shall get there—we always do—but it is uphill work just now." Mr. Bender confirms the reports of other managers that high-class goods are in general demand.

Heintzman and Company factories are working at high pressure, and a determined effort is being made to "fill the bill" in every respect. Mr. Bender says the city trade has made remarkable strides during the present month. Collections, both locally and outside, are better than was anticipated.

Mr. Henry H. Mason says that as far as the Mason and Risch Company are concerned business is "very satisfactory indeed; immensely ahead of what it was in the corresponding period of last year. You ask me if there be anything special. No; I think not, except that the fact of business just now being better than our fondest hopes lead us to expect is, in my opinion, a very special item indeed. Mr. Mason tells me that money is coming along well.

With the R. S. Williams & Sons Company things are going forward with leaps and bounds. Not in one but in every department of this large concern orders are arriving in such quantities that it taxes all the energies of a well-trained staff to keep fairly abreast of requirements. The demand, for grand pianos down to the minor musical instruments, is unprecedented in the history of this house, and this present month is the best business month the R. S. Williams Company has experienced. Payments are also unusually good. Much the same conditions prevail in the Winnipeg branch of the house. The new premises being erected in Winnipeg are nearing completion, and will probably be occupied soon after Christmas. Mr. Elwood Moore, the manager for the Winnipeg house, reports trade all around as being in excellent shape.

Mr. R. S. Williams has recently made several important deals in valuable violins, and finds the market for violins of the better class to be fast extending all through Canada. Mr. R. S. Williams when I saw him was in a happily ensconced *cum dignitate otium*, in his *recherche* museum and library of musical and literary curios, a museum certainly unique in Canada, if not, indeed, on this entire continent. Mr. Williams expressed the most complete satisfaction with the present condition and future prospects of the music trade.

Heintzman & Company are turning out, independent of ordinary pianos, one player-piano a day, and have been doing this for some time past. Business in all other lines is very active, the only trouble being that work cannot be turned out fast enough to fill orders as promptly as the firm would like to do. The city trade is especially active, and payments prompt.

Messrs. Gourlay, Winter & Leeming are enjoying to the full their share of the general prosperity

with their competitors in the trade. The Gourlay piano is now in more immediate request than ever. The local trade is good, orders from outside very satisfactory, and reports from representatives on the road, one could say without exaggeration, hardly be better. The improvement during the past couple of months has been indeed remarkable.

Manager George P. Sharkey, of the Bell Piano & Organ Company, is a very busy man just now. Business with the Bell Company has never been so active before, not in one line only, but all round. The company had a unique advertisement in the window of their Yonge Street show rooms. Some time ago the owner of a Bell piano had his home badly damaged by fire; the piano was subject to intense heat, and was extensively "played on" by the Toronto fire department, but there was enough left of the instrument to be made an "exhibit." The Bell people placed the piano on view in Yonge Street warerooms, with a sign giving the price of the piano as it stands on Monday, Nov. 22nd, at thirty-four dollars; the card also conveys the information that the piano will be reduced one dollar per day until it is sold. A crowd is about their southern window all day long.

What between getting properly fixed upon new premises and keeping pace with a rapidly growing demand for musical instruments of all descriptions Messrs. Whaley & Royce have had little time to give to interviewers lately. But much can be signified in a few words, and on being told that "everything was lovely" the bill was taken as fairly well filled.

The Gerhard Heintzman Company are now in possession of large and handsome new premises on Queen Street West, just opposite the City Hall, and Manager Fred Killer was loud in his expressions of satisfaction at the change of premises and location. Of business he said:—"Better than for a long time past, and steadily improving; prospects excellent, and payments O K."

Mr. Thomas Claxton, 259½ Yonge Street, reports business as eminently satisfactory.

Messrs. Weatherburn & Glidden, Yonge Street Arcade, are very busy supplying orchestral instruments especially. The orders for band instruments are large.

Mention of other firms have to be omitted on account of extra pressure on space, but the conditions are generally the same—all round good business has a most hopeful outlook.

H. HORACE WILTSHIRE.

MME. CARRENO, it will be remembered, has been married three times. Her third and triple blessedness was the pianist and composer, Eugen d'Albert, author of the almost nugatory "Tiefland." A few years ago she was playing at a concert in Berlin and rendered as chief number a piano concerto of d'Albert's. One of the criticisms began: "Mme. Carreno last night sang for the first time the second concerto of her third husband."—*New York Telegraph*.

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A MUSICIAN'S EDUCATION

BY SYDNEY DALTON.

A GLANCE at conditions in the world of music brings one irresistibly to the conclusion that the art, like all other branches of human endeavour, is pervaded with the idea of specialism. Lawyers, doctors, engineers, painters, musicians are forced to specialize in order to rise to any place of prominence in their respective professions. The day of the "all-round" man is drawing to a close, in a sense; and, while this fact is deprecated by the upholders of the old order of things, it is purely a natural result of circumstances—not a fad which will, in the course of time, die out. The reason for it is not far to seek. The years added to the stock of human knowledge to such an extent that it is beyond the capabilities of one man to excel in all the ramifications of any one subject. In the infancy of medical science, for instance, any doctor was supposed to be able to contend with all those "thousand natural shocks than flesh is heir to" included in his profession. In our day he is known as the "general practitioner." But continual research and advancement have made it almost essential that a doctor should, ultimately, devote his attention to some one branch of his profession, with the result that to-day we have "eye specialists," "lung specialists," "surgeons," etc.—men who, after having acquired a knowledge of the fundamental principles underlying the science

generally, have devoted their attention to some one branch in particular.

These conditions existing in the profession of medicine may be used in comparison with the art of music, and we find that they coincide, if not in subject at least in aim, and are the results of similar conditions.

It is a physical and mental impossibility to-day that a musician should possess a complete knowledge of all branches of his profession. Each instrument has its own idiom; the art of composition or conducting or singing; the science of music,—all are subjects to any one of which the musician may devote the major part of his life and still feel that he has by no means realized the full possibilities thereof. Each succeeding generation sees the horizon of music broadening to infinitude. The advancement in the art goes hand in hand with that of science and commerce. You can say that since the days of Bach and Mozart music has not advanced a pace? You make answer that the world has not a Mozart to-day. True, perhaps, but if it had he would find at his command possibilities and improvements of which in his age he could but dream. Refer to an orchestral score of Richard Strauss, for example, and then say if the art of orchestration had not reached a point beyond anything hitherto attained. Sit through a recital under the magic influence of Godowsky's or Rosen-thal's technique and you realize that pianism has been advanced to a point that makes the thought



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of further improvement incredible. All this is not an outcome of superior intelligence or genius. It is accountable for in the same way as medical or legal specialism—it is the result of superior knowledge, gained through subsequent years of study.

The application of systematic principles to the science of teaching; the conciseness of text books in comparison with those of former generations; the special attention given to pedagogic training, and other latter-day developments have all smoothed the path of the student, and made the acquiring of broader knowledge possible.

But nevertheless, granting that specialism is a natural result of the advancement of learning, and that it is both necessary and advisable, it must be acknowledged, at the same time, that it has proved one of the most damaging features of the art, through being entirely misunderstood in its nature by many members of the profession.

How often do we come in contact with artists, instrumental and vocal, who have little general knowledge of music outside their own particular specialty? They are to be encountered on every hand. Vocalists who know next to nothing about the literature of the orchestra or piano; pianists who have little more than a nodding acquaintance with the history of music, or the great choral masterpieces, etc. Again there are violinists who never attend concerts unless a violinist is participating; singers who only go to the opera or song recitals.

Such cases might be sighted *ad infinitum*, but are known to all conscientious musicians. It should be the aim of true lovers of the art to do away with this element of narrow-mindedness, so far as it is within their power; and all students should see to it that they avoid being immersed in the mire of one-sidedness, which is so apt to prove a musician's undoing, or hamper him in his career. The fault lies with both the student and with the teacher, though primarily with the latter, and the remedy is to be found in *broader education*.

It is in this respect that those professions requiring a university or college education have a decided advantage over the arts. The courses are designed on broad principles which make it compulsory that the student cover a wide field of general knowledge, and lay a firm foundation before he can branch off into a specialty. No cut-and-dried course of study, however, could be designed to suit the requirements of all music students. In art the individuality of the student must be preserved at all hazards, and to do this requires different treatment for different people.

But what are the qualities which should be cultivated in the musician, and sought for? Firstly, he should be a man in the broadest application of the term; physically and mentally developed; and a man of the world at that. One who takes a keen interest in life and his fellow men, who can see the world as it is, not alone as he would like it to be;

who can sympathize with the work and ambitions of others in different circumstances than himself, and can associate amicably with those whose ideas about things touching on art may be crude and circumscribed, and whose outlook upon life and human activity may not be coincident.

In short he should be able to meet his fellow men on their own ground, as it were; not as a musician only but as a man of the world.

There are too many musicians who limit themselves solely to their professional duties, taking little or no interest in leading topics of the day of public concern, such as politics, education, science, etc. Yet it is worthy of note that the majority of the greatest musicians have been men whose interests extended beyond the confines of their art: Beethoven, Schumann, Liszt, Wagner, Paderewski, Rosenthal and innumerable others have all been, or are, men of broad intellectuality and education; citizens of the world. And their broad-mindedness was not the least of the attributes which were responsible for their success as eminent musicians.

A famous pianist once told me that in his estimation too much education killed musical genius. Yet he himself is most broad-minded, and I doubt if he meant his words to be understood literally. Certain it is there are far too many instrumentalists who play with their head rather than the heart; who arrive at their interpretations by a process of cold reasoning and logical thought, to the exclusion of the subtler powers of emotion and spontaneous feeling. The kind of an education that is responsible for this condition is surely harmful to genius, and if that is what the pianist meant by his remark—and I believe it is—he was fully justified in making the statement. But this rigid, unchanging and unrelenting system of education is not the only effective kind,—nay, is not the most desirable kind. A highly trained intellect, broad, comprehensive and well balanced, may coexist with a genius for music of a high order. Psychology has proved this beyond the possibility of doubt, and it is corroborated by the lives and achievements of many of the world's best music masters. In truth the aspiring musician whose interests and studies begin and end with his music books is travelling the highroad to failure, no matter how hard he may apply himself to his work.

The trouble is that the real aim and end of education is misunderstood. Most people believe that a "good education" means merely the mastery of mathematics, history, languages, etc., as set forth in the school and college curriculum. But when I say the musician should be well educated I do not mean merely that he should be able to solve difficult mathematical problems, or translate Homer readily at sight. Education means the broadening of the mind—the training of the mental faculties. It does not matter so much what means is adopted to achieve the result. It is a fact, and one conceded by those who have studied it, that a strict training in harmony and counterpoint, and other more or less mathematical branches of musical education, is about as efficacious as mathematics

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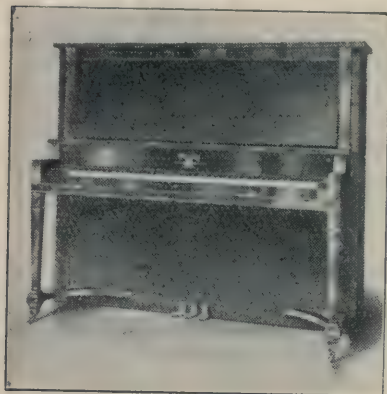
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itself as a brain stimulant; and a professor of mathematics at a university once told me he could train a boy's brain by making him play chess almost as well as he could my making him do algebra. Of course these ideas might easily be exaggerated. One would hardly venture to suggest that a musician should rely for his education on an over-zealous practice of contrapuntal gymnastics. In fact such a contention would be a direct contradiction of the statement that a musician should not confine himself too exclusively to his one subject. What I wish to point out is that, when all is said and done, education is not such a circumscribed, cut-and-dried thing, and may be achieved in many ways.

Much and special care should be exercised in the education of a musician. The usual course of training is all well and good for a normal individual, but the musician who is unusually gifted—who not only has talent but a greater or less amount of genius—is not a normal individual (unless one is inclined to adopt the theory that he is abnormally normal, as Bernard Shaw says of himself): his grey matter is unequally divided. Of course there is much danger in this—the danger of getting over-balanced, as it were. And it is this danger that the education of such an one should guard against. He may be compared with the hot-house flower which differs from the wild rose that grows by the road-side in as much as it must be carefully cultivated and nurtured under the most favouring conditions, whereas the wild rose flourishes with a rock and a thistle for neighbours, and in sunshine

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and storm. So the musician, though he stands in greater danger of learning too little than too much, should not be indiscriminate in his education.

Of course, as I have remarked before, all musicians may not be subjected to the same course of study, for their tastes are not similar, but there are certain subjects which apply pretty generally to them all. For one thing a taste for literature should be cultivated, for it bears so intimately on music itself. Language and music are the two great mediums of expression. The spoken or written word expresses all these thoughts which may be made captive by words; music gives utterance to all those other thoughts—often deeper, more intimate, more supreme, if you will—which may not be translated into words. But literature, with nature, has long been one of the chief inspirers of music. How many musical masterworks may be traced to a play of Shakespeare or Goethe, or a lyric of Heine? Particularly poetry should be read continually, for in it one finds the laws of rhythm and cadence and form as assiduously cultivated as in the sister art. In truth, poetry stands in more intimate relation to music than any other art. They are inter-related. There is much in the technique of both that is the same; and in them both there is the exercise of imagination and a greater or less mastery of the means of expression. But the necessity of literature in a musician's education is so obvious that it should need no insistent accentuation.

An acquaintance with some of the modern languages is another desirable—one might almost say essential—feature. Then there are the other fine arts, painting and sculpture, for instance, with which he should be as conversant as possible. But, apart from the general education and schooling of a man, whatever his tastes may be, the musician should see to it that he has some occupation outside his music to broaden his mind.

It is unfortunately true that there are still many

people who do not consider that the musician must necessarily be a highly educated man apart from his particular field of activity. This, in our day, is a very mistaken idea. To be sure music would seem to be a thing all by itself; a world set apart where the few chosen dwell; a medium of expression vouchsafed to those whom the gods have chosen to preach the message, and not necessarily dependent upon external influences. And one can readily believe that the music of the Classic period, up to the time of Beethoven, might have been written by men who were not necessarily broadly educated. But when we come to Beethoven,—particularly his maturer works,—and a little later to Schumann, and from him on to the present day, we see a new element in music—an element born of the Romantic school. It is a more intimate self-expression, and an addition of emotion. Here, then, we recognize the need of culture, of education, of ideas, for music has taken on a new aspect, and is no longer merely beautiful, and formally correct. With these Romantics begins the time when music becomes a medium of expression in the same way as words. As the *literati* expresses himself by means of language so now the musician thinks in sound, and gives utterance to his thought in music. With Berlioz, Liszt, Wagner, the tendency is developed to a degree that makes music a very real language, and after these musical psychologists have told us of the soul of men in tone, and when we have witnessed the consummation of expressing emotion and passion as it has hardly been expressed in words, by Wagner in "Tristan and Isolde," we come to our own day and the musical realists, led by the blinding light of Richard Strauss. Here is a master-musician who not only knows the soul of man but, too, the world he lives in—his hopes and ambitions, his victories and defeats. And with an air that is quick to catch the tone-language of it all, and an intellect that is profound enough to fathom it all, he tells his message in a language of

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his own, while men stand afar off and wonder—praising or blaming, according as they read and understand.

And not only in composition but in every branch of the art we are witnessing an intellectual growth to-day. Instrumentalists, singers, teachers—all are beginning to recognize the fact that one succeeds according as one's intellectual capacity permits. Teaching has become an actual science. The instrumentalist's technique is built up by a teacher who has studied the question as one studies bridge building or architecture. It is no longer a haphazard, hit-or-miss thing; no longer a step into the dark with a preliminary hope that we shall not plunge over a precipice, but is an excursion in the full sunlight, with all the faults and impediments thrown into broad relief by an intelligence that knows the path by experience and study.

And the art of music, so long as it continues to be a thing with life in it, can never again fall below the present elevation. It can never again become unemotional, unintellectual; for these greater qualities have entered into its texture, and to discard them would be to retreat.

So the student and professional of to-day must realize what is demanded of him, and must shake off all narrow-mindedness, not only regarding his own profession, but also in connection with the outside world; and he must avoid the more desirable features of that desirable modern development—specialism. In short, he should seek to retain all the higher qualities which have always been demanded of the musician, and add to them an intellectual equipment which the layman has hitherto been inclined to deny him.

OUR LONDON LETTER

LONDON, ENGLAND, Dec. 15, 1909.

AN interesting event which took place during the past month was the invitation by the Philharmonic Society to Sir Edward Elgar to conduct a number of his own compositions. This important concert was held at the Queen's Hall on November 11th, and the distinguished composer's "Enigma" Variations, his overture "In the South," and his second suite entitled "The Wand of Youth," found a place in the programme. Another most interesting item was the masterly performance by Sapellnikoff of Tchaikovsky's Pianoforte Concerto. It is worthy of remark that this work was first introduced to the London public by the celebrated Russian pianist at a Philharmonic concert in 1889, on which occasion the composer conducted. Sapellnikoff's reading of this brilliant and melodious concerto is regarded as authoritative and to be most in accordance with the composer's intentions.

The well known conductor, Mr. Thomas Beecham, has called down upon himself the wrath of many musicians by his treatment of Elgar's Symphony at a concert given by the Beecham Orchestra at Hanley on October 28th. It appears that he omitted a good deal of the development section in the first movement and made various "cuts" in the other movements. Although the symphony is a long one such an interference with such an important work runs perilously near to vandalism, and it is certainly strange that a conductor holding such a prominent position as Mr. Beecham, a conductor also justly famed for his taste and ability, should set such a bad example.

At his projected season of opera to take place in the New Year, Mr. Beecham promises to produce Richard Strauss's "Salome" and "Electra." If the London public does get an opportunity of hearing these much discussed works the venture will deserve the warmest encouragement.

Mischa Elman gave an orchestral concert at the Queen's Hall on November 18th. His programme consisted only of familiar works—the concertos of Beethoven and Dvorak, and Max Bruch's "Scottish

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Fantasia." A large and enthusiastic audience was present, and the gifted young artist played with all his customary skill.

An interesting concert was given by the "Société des Concerts Français" at Bechstein Hall on November 15th, the programme having been principally devoted to the works of M. Reynaldo Hahn, who was present. Other composers represented on this occasion were M. André Caplet, M. Ingebrecht, and M. Florent Schmitt.

The Musicians' Company, following an ancient precedent, celebrated St. Cecilia's Day, November 22nd, by a special service at St. Paul's Cathedral which was attended by the company in state. The anthem sung on this occasion was Sir Hubert Parry's fine motet "Blest Pair of Sirens." In the evening a banquet was held at Stationer's Hall—a building associated with St. Cecilia celebrations as far back as the seventeenth century—after which some old music written by Pepusch and Walond for past celebrations was played and sung.

Of perennial interest to the concert-giver and the public is the question of free admission to concerts, and it has lately been brought to the fore again by articles and correspondence in the musical press. From a business point of view it is no more reasonable for a person to expect to have tickets given to him as a matter of course, than for him to expect his baker and his tailor to supply him with goods for nothing. The professional musician anxious to get a living naturally takes this view; but if he does not give away a certain number of tickets he is con-

fronted by the unpleasant alternative of having his hall only half filled. This, he is afraid, may be considered as proof of his inability to attract an audience, and in the case of a prominent virtuoso, as evidence of waning popularity. As a general rule, the concert-giver feels bound to accept the lesser of two evils, and gives away tickets to ensure a well filled hall. It has been pointed out with great show of reason that a larger number of cheap seats and fewer expensive ones, would tend to mitigate what is undoubtedly an unhealthy state of affairs. An audience largely composed of "deadheads" is not as a rule enthusiastic, the free tickets being usually distributed by the agents among a narrow circle, the members of which are inclined to become hypercritical.

A play translated from the French based upon incidents, real and fictitious, in the life of Beethoven has been produced by Sir Henry Beerbohm Tree at His Majesty's Theatre. One is justified in thinking that the dramatizing of the every-day life of a great man is a mistake as it naturally presents to us genius at its worst. The author's idea of Beethoven as a "lightning-composer" is amusing in view of the fact that he was a slow and most careful worker, writing and re-writing his themes many times as is shown by his sketch-books. In the play he is represented as completing a symphony, under the stress of a great emotion, in the course of a few minutes. A curious inability to perceive the true character and greatness of Beethoven's symphonies is exemplified by the vision of his immortal works

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DRESDEN NOTES

DRESDEN, Nov. 12, 1909.

RACHMANNINOFF, the well known Russian composer and pianist, who is now touring the United States, and as I have noticed in MUSICAL CANADA, is to make an appearance in Toronto with the Symphony Orchestra, has been a resident in Dresden for the past three or four years. He lives a very quiet and retired life and devotes himself principally to composition. He was a piano pupil of Alexander Siloti and his performance of his own concerto at one of the Philharmonic concerts last season in C minor and the well known C sharp minor Prelude, which has become as popular in both Europe and America; forming an excellent setoff to the Scharwerka Polish Dance, made a great impression. I hear, on good authority, that a new work of Rachmanninoff has been accepted by the directors of the Symphony concerts in the Royal Opera and will be produced next season.

At the last Symphony concert in the Royal Opera House a new Symphony by Volbach, was the attraction. It had a very good reception and it may be considered one of the best of the many novelties, with which we are being continually regaled. The themes are decidedly melodious, espe-

cially in the Adagio, which is a most soulful movement. Like most modern composers Volbach is strongly influenced by Wagner, but is not an absolute slave, having really excellent ideas of his own and his treatment of the orchestra as well as development and working out his themes impressed one with the fact that Volbach is a master. The composer could be well satisfied to have had such an orchestra and such a conductor as Von Schuch to produce his symphony.

There has been no lack of piano and violin and song recitals, as well as chamber music concerts, in fact it is impossible to attend them all as many of the best fall upon the same evening. It was much to be regretted that Carreno was obliged at the last moment to cancel her recital, having been taken suddenly ill. I see she is now touring the United States and Canada. We have had Backhaus, Emil Sauer, Friedman, and Busoni is to appear shortly at the next Philharmonic concert previous to his departure for America. He is sure to make a hit with the Mendelssohn Choir. Backhaus gave an interesting programme. The chief number was Beethoven's Sonata in F, Op. 10. It was a treat to hear this seldom-played Opus, and Backhaus performed it well, especially the Presto Finale, which he imbued with much life and vivacity. Emil Sauer also played an interesting and novel programme. It consisted of several novelties by himself, Dubussy and Sgambati. He played Beethoven's Sonata in F minor (appassionata), but I should have preferred to have heard him play

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Another as this one does not exactly suit his style. In my next letter I shall give a detailed account of Busoni's performance at the next Philharmonic concert.

HARRY M. FIELD.

FROM THE CAPITAL

OTTAWA, Dec. 20, 1909.

THE first recital of the Canadian Conservatory of Music was given by the piano pupils of Mr. H. Puddicombe, in the Conservatory Hall, on the evening of the 15th of December. Those taking part were: Miss Gladys Ewart, Miss M. Halkett, Miss Ethel Thompson, and Miss Julia Fortin. All were heard to excellent advantage, in works of Chopin, Greig, and Arensky, giving every evidence of the excellent instruction they receive, for which the Conservatory is justly noted. The Recital Hall has proved itself a most valuable addition to the Conservatory, making its equipment complete, and in every way a credit to the city.

Mr. B. J. Kenyon, organist of Grace Church, has placed his resignation in the hands of the rector, the resignation to take effect early in January. Mr. Kenyon, I believe, intends devoting his time entirely to his pupils.

Dubois' "Paradise Lost" was given in the Russell Theatre, on the evening of the 15th December, by a chorus of one hundred voices, from the "Chorale du Sacré Coeur," under the direction of Mr. Henri Lefebvre. The Society has not before been heard in public, and gave a very creditable production of this rather sombre work. Mr. Lefebvre, besides conducting, sang a number of the baritone solos. He has a powerful baritone voice and sings with much ease and finish. Mr. J. Albert Tasse, during the evening, was heard in Vieuxtemps' "Ballade et Polonaise," for which he received a very decisive encore. Mr. Tasse is a violinist, who I regret to say, is only too seldom heard in public, and plays with much suavity and

sympathetic interpretation. He was well supported by Mr. Amedé Tremblay at the piano.

Miss Mary Lumner Richardson, a pupil of Mrs. F. M. S. Jenkins, gave a very interesting piano recital, in St. George's Parish Hall, on Tuesday afternoon, December 14th. Miss Richardson has made excellent progress since her recital of a year ago, and gives evidence of talent, which would seem well worth farther advancement. Her numbers included works of Beethoven, Chopin, and Mendelssohn. All were given with an excellent musical understanding. She was assisted by Miss Elsie Keefer, contralto, of Toronto, a pupil of Miss Hope Morgan. Miss Keefer sings with peculiar grace and charm, giving a delightful interpretation to whatever she sings.

The concert of the 43rd D. O. C. Band, in The Russell Theatre, on the 9th December, was a revelation, as well as a surprise to the officers and friends of the regiment. The Band has been going from bad, to worse, for a number of years until Mr. Donald Heins, a few months ago, took hold of it. Since then it has steadily improved and this was the first concert it has ever given. The Band played not only correctly, but with no little amount of finish, throughout a very enjoyable programme, besides accompanying the soloists of the evening, Miss Louise Baldwin, soprano, and Mr. E. L. Horwood, tenor.

The "Messiah" or rather selections from it, was given by a chorus of seventy-five voices, under the direction of Mr. J. Edgar Birch in St. Patrick's Hall, on December 6th. The chorus was one of the best

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heard in Ottawa for some time. Mr. Birch can always count on a full choir whenever he cares to undertake oratorio, and it must be said that under his direction the choir sang with an unwonted verve and brilliancy. Of the soloists, Miss Margaret Taplin, contralto, an Ottawa musician, delighted every one with her deep sympathetic interpretation of her several numbers, "He was despised," being most enthusiastically applauded. Mr. Cecil Bethune, bass, scored a veritable triumph. He has very frequently been heard in Oratorio, but never before, I think, to such advantage. He was in perfect sympathy with his audience, who gave him a veritable ovation, after his, "Why do the nations?" At the piano Mr. Dorey was thoroughly satisfying. I have heard much favorable comment of his grand interpretation of the Overture. With Mr. Amedee Tremblay at the organ, all possible was done, to compensate for the lack of an orchestra.

Mr. Edmund Sharpe, baritone, who has recently come here from England, to accept the position of organist of St. Alban's Church, gave a delightful recital of sacred music in the church on Tuesday evening, December 21st. He has a grand voice, and sings with a knowledge and fervor that are delightful. It is many a day since such a recital has been heard here.

His numbers included "Thus saith the Lord," "Who May Abide," and "Pro Peccatis," all of which he sang with a finish and intensity that stamp him as a finished artist. Mr. Sharpe was assisted by Mr. Arthur Dorey, organist of Christ Church Cathedral, who gave a well chosen programme of organ numbers, besides accompanying Mr. Sharpe admirably.

In my last communication I rather forshadowed the non-success here of Master Wilfred Morrison, the boy soprano. In this I was thoroughly mistaken as the McLeod Street Methodist Church was packed to the doors the night he sang. In fact, every seat was sold before the doors were opened. This result, however, is in a great measure due to the splendid management of Miss Evelyn Lane, the organist of the church, and the loyal support of the committee. She has made a great success of the music of the church, and everything the choir has undertaken. Young Morrison has proved very popular here as he is re-engaged for the McLeod Street Church on the 11th of January. L.W.H.

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THE MANDOLIN

BY PATRICIA M. BRAZILL.

REMARKABLE LITTLE INSTRUMENT. The grand old masters wrote for it.

The mandolin is an instrument not well known in our country, but very popular in Southern Europe, especially in Italy, where it is the instrument of the nobility. The Dowager Queen of the latter country is an accomplished mandolinist. There is a variety of mandolins, but the Neapolitan mandolin, having but four double strings, is universally considered the most perfect instrument. In many ways the mandolin is like the violin. The tuning resembles that of the latter—in fifths. The fingering of the two instruments is practically identical, the chief difference lies in the use of the plectrum for the one and the bow for the other. Where the violinist produces a sustained tone with his bow, the mandolinist makes a tremolo by rapid vibration of the plectrum across all the strings.

The lowest pair of strings on the mandolin is of gut, spun over silver or copper like a guitar string. The next of steel also spun over, the second and first pair are of steel only.

The scale of the instrument is three octaves and one note from G below the treble stave to the octave A above it. Excellent artistic results can be obtained on the mandolin—works from such composers as Gounod, Moszkowski, Mendelssohn, Ries, Wieniawski, Chopin, Chaminade; selections sufficiently difficult to test the virtuosity of any violinist; chords, harmonics, arpeggios, melody. With accompaniment, all these can be played with ease on the mandolin, if in the hands of a skilful performer. Krumpholtz, the mandolin virtuoso, was a great friend of Beethoven and we find the latter composer writing for this instrument. The serenade in Mozart's Don Giovanni—"Deh Vieni," was written to be accompanied by the mandolin.

The mandolin is an outgrowth of the lute, one of the oldest instruments in existence. The Egyptian lute or "nefer" was so ancient, that it was found in paintings in tombs of the sixth dynasty, 2000 B.C. The lute was the favorite instrument of Confucius, the Chinese prophet. Tradition tells us that he was so enraptured with it, that he could not eat or drink upon hearing its tones. The lute became the "rage" in Europe among the higher classes of society, during the sixteenth and seventeenth centuries. Among the composers, who wrote for it were Falkenhayes, Gallant and even the great J. S. Bach. May we not think with Becker, the historian, that Bach played the lute.

Denys Gaultus, the French composer, wrote some charming selections for the lute, especially a collection of little gems known as "La Rhetorique des Dieux." In these compositions he did not aim at any grand schemes, display of learning, etc., but studied more to cultivate daintiness, prettiness, dexterous playing of phrases, such as would be suitable to the home life of his people.

Many of the lutes were beautifully decorated and highly esteemed for their beauty of form and design.

According to Thomas Mace, "pitiful, old battered crack'd things" of Laux Maler (a lute maker, who lived in Bologna 1415), would bring \$500, which, considering the altered value of money, rivals prices paid nowadays for some Cremona violins. Formerly a lutist formed part of the musical retinue of kings and princes and one at least was commonly attached to the households of nobles and landed gentry. On August 8, 1715, a lutenist's place was created in the Chapel Royal of St. James and John Shore was appointed to it.

In looking at illustrations of mandolin, lute, and Egyptian lute or "Nefer" one finds many differences in their build and mechanism, but, then one must consider the long lapse of years between the decay of ancient pagan art and regeneration of artistic culture in Western Christendom and the immense tracts of country with its various peoples over which these instruments had to pass, before finally they came into the hands of Western European nations and reached perfection in construction and tone.

HERE AND THERE

BY FIDELIO.

MISS MARGARET LOUDEN SHEPHERD, a young contralto of much promise, gave an interesting recital in the Conservatory of Music Hall, on 8th December last, before a very appreciative audience. Miss Shepherd's voice is an excellent one, full of color, and extensive in compass. The programme presented by the young artist was full of good things. One might perhaps select as Miss Shepherd's chief successes of the evening two very fine songs, namely, "My Heart is Weary" (Goring-Thomas) and "The Loreley" (Liszt), her interpretation of both being worthy of commendation. The audience gave the singer a warm reception for her efforts in Saint-Saens' "The Bell," the climax of which was delivered with much dramatic point. Miss Shepherd, however, might with great advantage improve her enunciation. Her success on this occasion should encourage her for the future.

* *

Dr. Broome's Jarvis Street Baptist Choir excelled themselves on 9th December last when they gave a most impressive rendering of Sterndale Bennett's short Oratorio, "The Woman of Samaria," before a large audience. A year ago when I heard this choir I predicted greater musical achievements. Their work on this occasion deserves warm praise. Sterndale Bennett himself styled his work "A Sacred Cantata." It was first produced at the Birmingham Festival, August 27th, 1867, though one of the composer's biographers affirms that as early as 1843 he was shown a chorus for six voices, treated antiphonally, which Bennett himself informed him was to be introduced in an oratorio he was then contemplating, and that this chorus, if not identical with, "Therefore they shall come" in "The Woman of Samaria" is at least the foundation of it. It is difficult to explain why this oratorio should have been so long neglected in Canada as the performances

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of it are few and far between. Dr. Broome, therefore, is to be thanked for its resurrection and also for the beautiful ecclesiastical reading he gave us. The choir, numbering about sixty voices, was admirably balanced and the manner in which they sang the various choruses convinced me that they had been thoroughly drilled. In the matter of phrasing, enunciation, expression and interpretation, the results were deeply impressive, while the choir kept the pitch well. The solos were efficiently rendered by the choir soloists, assisted by Mrs. Harry H. Griffin, of Buffalo, whose devotional singing of the contralto declamatory music, was noteworthy. Mr. Joseph Martin, of Montreal, again officiated, capably at the organ, while Miss Lewetta Cairns made a clever assistant at the piano. Dr. Broome, it is understood, aims to augment this choir to one hundred voices for future recitals, and perhaps next time instead of using the piano, he will use the organ only supplemented by a selected string orchestra.

* * *

The choirs of Knox and Westminster Presbyterian Churches gave services of praise recently, which were highly spoken of. The respective choir-masters are Mr. Ernest MacMillan, and Mr. W. J. Carnahan.

* * *

A copy of a recent issue of the *Calgary Herald* sent me has many nice things to say regarding the solo work of Mr. George Dixon, the Toronto tenor, who sang there lately in Cowen's "Rose Maiden."

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Mr. Dixon, by the way, returned to Toronto to sing in St. Andrew's Church, on Sunday 26th.

* * *

The concert of the Toronto Symphony Orchestra in Massey Hall, on December 16th, gave one an opportunity of renewing acquaintance with that admirable vocal artist, David Bispham. I admit that Mr. Bispham's voice is not what it once was, but as an exponent of diction, he is a peer. His interpretation of Wagner's "Wotan's Farewell" from "Die Walkure" and Loewe's "Edward", enthralled his hearers, while everyone seemed enthused with his exquisite singing of Harriet Ware's "Boat Song," and Sir Arthur Sullivan's "Woo thou thy Snowflake." Vocal students of keen discernment surely must have been impressed with Bispham's skilful voice management. In his upper register he invariably used an open or white tone instead of employing the covered tone. It was ingeniously done and perhaps few in the audience noted this. Mr. Bispham has done much for musical education and he is an excellent model for every vocalist, who aspires to become an artist. Our vocalists seem to neglect largely the study of diction. Fine tones are not enough.

* * *

The choir of the Church of the Redeemer will give selections from the oratorio "St. Paul," next Easter.

* * *

Gabriel Piérne's dramatic legend, "The

Children's Crusade" to be given by the Mendelssohn Choir and Children's Choir under Dr. Vogt will, I predict, create a furore at the February concerts in Massey Hall. In company with other scribes I attended a full rehearsal in Massey Hall the other evening and, on hearing those children sing I got a rude awakening because their singing was much above what I expected. To watch those little nippers sing practically from memory was an inspiration to me. Their voices blended beautifully with the adult choir and what a colossal climax the combined choirs built up in forte passages. The juveniles' voices rang clear and true and sweet as the tones of the lark. Their young voices have been wonderfully trained and in this connection great praise must be given Mr. A. L. E. Davies, who had no easy task. Dr. Vogt at this rehearsal kept a watchful eye on the children who seemed ever ready to outdo the adult choir in vocal calisthenics! A word about that old organ. Is there nobody in Toronto capable of inaugurating a campaign for the erection of an effective musical instrument called "grand organ" to take the place of this miserable, obsolete, and useless article at present in use? Toronto boasts of its musical culture and I pray heaven for the speedy construction of an organ which will do credit to the city of Toronto. Let the city buy the organ and institute a series of organ recitals by our local organists—say on Saturday afternoons.

TORONTO SYMPHONY ORCHESTRA CONCERT

The concert of the Toronto Symphony Orchestra December 16, in Massey Hall, fully sustained the high reputation the organization has already attained. The *magnum opus* of the evening was the Beethoven Seventh symphony which was given a perfectly clear and fine reading by Conductor Welsman and was admirably played by his musicians. Mr. Bispham was the solo vocalist and of him it need only be said that he sang a varied selection like the true artist he is, and with his accustomed expressive oratorical delivery. The orchestra will not give a concert this month as they have been engaged by the National Chorus as associates for the two concerts on the 18th and 19th inst.

TORONTO CONSERVATORY OF MUSIC

THE winter term at this institution, which does not close till Monday, January 31st, has been markedly successful, having included several interesting and brilliant features. Pupils' recitals of unusual merit in all grades have been given on fortnightly Saturday afternoons, alternating with the organ recitals in the Music Hall, by Mr. Richard Tattersall, noticed at length in previous issues of MUSICAL CANADA. These recitals will be continued after the holidays, the next one being announced for Saturday, January 22nd. Miss Mabel Preston Hall, a talented pupil of Mrs. Genevieve Clark Wilson, gave a recital in November, which received most cordial attention in the press and introduced a charming artist, and Miss Margaret Loudon Shepherd, also a senior pupil of Mrs. Wilson, made her professional *debut* on the evening of December 8th before a large audience, both young ladies evincing not only much natural talent, but also every evidence of having benefited to a very unusual degree by the skilful and judicious training of their teacher.

Among recent additions to the Faculty are Mr. George Bruce, 'cellist, and Miss Josephine Scruby, teacher of voice production and singing, the latter lady bearing exceptionally good credentials from London, England, where she graduated from the Royal Academy of Music, and also from Paris, where she was a pupil of the renowned Mme. Rochefort, of the Marchesi and Frank King Clark Diction Studios. Miss Scruby has also trained voices at Havergal College, Toronto, and is recognized as proficient in her art. Visitors to the Music Hall have no doubt been pleasurably impressed by a new and handsome outside porch to that building, which in form and detail of construction carries out the general idea of Conservatory architecture and constitutes a welcome and attractive feature. The new studios added this year are all occupied and Dr. J. Humfrey Anger has removed his Theory Studio to large and suitable rooms on the ground floor. The dates for the next series of miscellaneous recitals to be held in the Music Hall on Saturday afternoons at 4 p.m. are as follows: January 8th,

Senior and Post Graduate; January 15th, Intermediate; January 29th, Junior; February 12th, Primary. So far the attendance at this institution has been in advance of former years, all departments being exceptionally active.

EDWARD MACDOWELL

BY SIEGFRIED HERZ.

WE do not wish to speak here of his life. Every musical dictionary will tell us how young MacDowell came to know Paris, Darmstadt, Frankfort (Raff), Wiesbaden, Weimar (Liszt), how much he was impressed with German mountain scenery, how he divided his time between Boston and New York at the Columbia University, then at his idyllic country house, "Peterboro," in the beautiful New England country. We ask ourselves to-day this question: What can this most important North American composer give us characteristic of himself?

To his people he gave, as did Edward Grieg to the Norwegians, an Art of Music, which might be considered National. Not out of the occasional employment of local coloring, the *genre scène* of Indian life, the gay nigger life of the Southern plantations, or from Puritan days, or the voyage of the Mayflower or the founding of the New England States. Rather, from his music, we derive the National ground elements of his art. It is American certainly in the scene of Emerson's poems, Longfellow's "Evangeline," or Bret Harte's novels. A sympathetic art, of the most tender and richest poetry of nature. His music solves the riddle of the struggle between—the life and the emotions of the North American. In this, it is entirely Teutonic. It is Teutonic also in the soft Grieg-like undertones, with old Scotch rhythm underlying all. His art has often been reproached on account of this, with great unjustness, as this riddle is solved when one thinks of their common Scotch descent. If we remove everything which belongs to the new German School of Wagner, Raff, Liszt, or the Romantic composers, there still remains enough that is characteristically his. There are many remarkable resemblances to Grieg. They extend even to the outward appearances: as his genuine patriotism, his enthusiastic love of nature, his writing of compositions in a rough log-cabin, in the midst of dense woods, his respect for the legends, the fairy tales, and the dim past ages of the Germanic races. Thus the sympathetic expressions of the nature of these two poets found their level. Besides this, MacDowell absorbed from French and Russian art, that which most corresponded with his nature.

MacDowell was a musician, poet and painter at the same time. When these talents became unified, he gave us of his best as in songs and short lyric pieces. We may admire his great sonatas for the pianoforte with their audacious design and freedom of construction, the "Celtic," the "Norwegian," "Eroica," and "Tragica" sonatas, the charm of coloring in his four Symphonic Poems for the Orchestra,

the two valuable orchestra pieces, the sparkling brilliancy of the pianoforte concertos and poetic concert etudes principally made known by his first teacher, Teresa Carreño, who played them throughout the world. Like Grieg, he only gives of himself in the smaller forms. Most of his simple and wonderfully impressive lyrics for the pianoforte are the imperishable treasure of home music: *The New England Idyls*, *Woodland Sketches*, *Sea Pictures*, *Marionettes*, *Fireside Tales*, and earlier *Moon pictures* after H. C. Anderson, *Six Idyls* after Goethe, *Six Poems* after Heine, etc. One may put them side by side with Grieg's *Lyric Pieces*, as North American companion pieces. There is scarcely a poetical thought that is not worked out in his compositions. We find ourselves going through the woods in solemn silence, through fields and meadows, over hill and dale, by aged-ruined cottages, over brooklets, to discover ourselves under the rose-boughs. Again, our tone-poet brings before us, by his music the changing seasons. In depicting an old garden, we feel the sorrow of a love that is no more. On the other hand, is revealed to us, the majesty and terrific force of the mighty ocean. We accompany the glittering iceberg to its grave in the warmth of the Southern Seas, we hear the songs of the mariners, we can see the "Mayflower" steering its course towards the land of hope. In the cold starlight, shivering, we see the unearthly beauty of the ocean. Once again, we are cosily seated by the fireside, listening to uncanny fairy tales; to our minds are conjured up spirit forms, which cross and recross our vision. Now, we are hearing a love story, its tender sentiments captivate our hearts; then we hear of the glory of the German Woods, till the embers burn low, and twilight melts into night. But once did MacDowell take us to southern countries, as in his "Orientales," and there he only gives us music of a borrowed kind, lacking real inspiration. Always, however, he solves the difficult task of expressing poetical thoughts in the most simple and noble way. Germany gave him, as almost all the Anglo-Saxon composers, the most important foundation of his musical education. Therefore we feel his grateful heart when he wishes to mirror how, in a German wood among the distant beeches, he hears a choir of men's voices, this he has realized to be a necessary requisite to the foreigner. He has paid his homage to the great Sebastian Bach, in transcriptions of his clavichord pieces, as he was altogether very fond of the Rococo pianoforte music.

MacDowell, like almost all of his countrymen of the English tongue, willingly took of German culture; to say, however, where the works of this composer—too early departed from us after some years of insanity—are laying open before us,—we may regard him as one who gives us back a valuable addition to the literature of music, especially in his sonatas and home music. As regards his songs, he can scarcely give us any that would surpass the standard of Grieg's *Lyrics*. His intimate pianoforte music is too us a treasure. We must study it, and profit by what it has to teach us.

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DATES AHEAD.

January 13.—Vegara Operatic and Oratorio Society, Association Hall.

January 17 (week of).—Hammerstein Grand Opera Company, Royal Alexandra.

January 18-19.—National Chorus and Toronto Symphony Orchestra, Massey Hall.

January 22.—Tetrazzini at Massey Hall.

January 25.—Liza Lehmann, Massey Hall.

January 31.—Mendelssohn Choir and Chicago Orchestra, Massey Hall.

February 1-2-3.—Mendelssohn Choir and Chicago Orchestra, Massey Hall.

February 8.—Brahms Trio.

February 18.—Dr. Wuellner, Massey Hall.

February 19.—Toronto String Quartette Concert.

February 21-22.—Schubert Choir and Pittsburg Orchestra, Massey Hall.

March 31.—People's Choral Union in Max Bruch's "Fair Ellen," Massey Hall.

BRAHMS' GREAT REQUIEM.

THE great interest which is being shown in the forthcoming production of the Mendelssohn Choir, of Brahms' magnum opus, the "German Requiem" is very striking proof of the profound impression created by the society in its first performance of this complicated and superb work several seasons ago. In the opinion of some of the most eminent critics of Brahms' time, and of more recent years, the "German Requiem" is the greatest choral creation since Bach's magnificent B Minor Mass and Beethoven's Messe Solennelle. Hanslick so classified the work and the late Theodore Thomas accorded it a similar place in music. At the last performance of the "Requiem" under Mr. Thomas at the Cincinnati festival the triumph achieved by both chorus and orchestra was declared at the time to have been the supreme achievement of the forces under Mr. Thomas' direction. In conversation with a representative of one of the great United States daily newspapers, Mr. Thomas spoke of the "Requiem" as a work, which should only be presented where the choral and orchestral forces were of the most pronounced efficiency. The third and sixth sections have been spoken of by prominent English and German critics as fugal triumphs in which Brahms succeeded where Beethoven might almost have been said to have failed. Certain it is that in some of the earlier productions of the "Requiem" the difficulties presented proved the undoing of the choruses attempting the work. At Vienna, especially and at Bremen, disaster overtook the choral bodies which undertook to perform the work, a complete breakdown occurring at the former place in the third stupendously exacting portion of the composition.

So great, however, has the development of choral technique been of recent years that some of the most significant popular and artistic triumphs of the leading choral societies of the world have been won in this complex yet, when well rendered, very lucid work. As a recent writer has said, in commenting on the developments which have taken place in the matter of choral efficiency, it no longer remains a question, with representative choral bodies, what is possible to sing, but rather what is sufficiently interesting to take up. Some of the writing, for instance, in Pierne's, "The Children's Crusade," particularly a portion of the first scene for women's voices and a section of the last scene for men's voices would, some years ago have been pronounced as outside the range of choral possibilities. It is significant, however, of the seizing power of the music of the "Requiem" that no work which the chorus of the Mendelssohn Choir has ever taken up has been so enthusiastically studied as this. Equally gratifying is the fact that no work ever produced by the society has caused so many requests from patrons of the society's concerts for its repetition this year as Brahms' masterpiece.

For the performance of January 31st next, the Mendelssohn Choir will have associated with it the magnificent Theodore Thomas Orchestra at greatly increased strength, Mrs. Rider-Kelsey, soprano, and

Mr. Claude Cunningham, baritone. 'Mrs. Kelsey's place amongst the leading concert and oratorio singers of this continent is undisputed and in the engagement of Mr. Cunningham for the exacting baritone solos of the "Requiem" confidence may be felt that the various details of the performance will be effectively carried out and that the production as a whole will prove one of the greatest achievements in the history of the society.

A special feature of the forthcoming visit of the Mendelssohn Choir to Buffalo and Cleveland will be a performance at the former city of sections of the "Requiem," and at Cleveland of the entire work at the second concert to be given in the latter city. As an indication of the great interest which is being shown by Cleveland music lovers in the visit of the Mendelssohn Choir to that city, it might be mentioned that the large guarantee necessary to make up the financial loss which must result from the engagement has been promptly subscribed by public spirited citizens of this art loving centre.

GABRIEL PIERNE

THOUGH Edward Colonne is still nominally the conductor of the celebrated series of concerts in Paris, to which he has given his name, most of the concerts this season are conducted by Gabriel Pierné, well known in this country as the composer of "The Children's Crusade." It is now decided that when Colonne formally lays down the baton, which the unsatisfactory state of his health will doubtless necessitate at the close of the winter, Pierné shall be regularly installed as his successor. The Opéra Comique is about to produce Pierné's opera—his first work of the kind—"On ne badine pas avec l'amour," in which Maggie Teyte will create the leading rôle.



GABRIEL PIERNE

OPERA & DRAMA

SOME RECENT DRAMAS

THE autumn season in theatres of a city like Toronto is that in which the new plays are "tried out." The productions go out upon the road from New York with a staff of medical attendants in the shape of stage directors of high repute and others adept in giving the public what it thinks it wants. A process, of nursing in the fresh air of the provinces is gone through and if the infant offering shows any signs of vitality it is hurried back to the metropolis and launched on its meteor career. It is also the season when the metropolitan successes of last season come forth from New York to win from the vast public of North America the same esteem accorded to them in the theatrical centre of things. In both cases verdicts from the box office standpoint are frequently reversed. Since the theatrical season got well under way in the middle of October the Canadian public has had an opportunity of examining an unusually large number of new plays. Very few repetitions of the successes of past seasons have been seen; perhaps because such successes have been indeed very few. Of the score of novelties offered, however, none stands out as impressive and memorable in a retrospect of two months; the most that is stamped on the recollection are a number of instances of vital and natural acting. In this let the *resume* resume. I purpose to thread the mazes of theatre land with the playgoer and take him into many atmospheres,—although New York appears to be the locale of a surprisingly large percentage of recent plays.

There was "The Bridge," for instance, which Torontonians liked immensely and other cities liked so little that the company was forced to close its season. It was by Mr. Rupert Hughes, a well known musical critic and dealt in a picturesque old fashioned way with the problem of capital and labor, solving it in the same manner as it has been frequently solved upon the stage,—by a matrimonial engagement. There were just two things that were modern about this production, one was the nervous natural dialogue in which it was written without a touch of theatrical rant; and fine simple convincing acting in every one of the numerous parts. In the leading role Mr. Guy Bates Post gave a portrayal of a young civil engineer accustomed to handling big things that was about as near the real thing as one has seen for some time.

In two of its acts the writer of "The Bridge" gave us a peep within the purlieus of New York Society and strange to say allowed to it a clean pleasant and amusing atmosphere. The author of "A Woman's Way" in which Miss Grace George

displayed her sparkling talents as a comedienne did not find the atmosphere of "society" quite so innocuous. Mr. Thompson Buchanan set out to deal merrily with the question of divorce from the New York view point and one of the chief excellences of his little play is that it consistently maintains the atmosphere of high comedy and quite fascinates us with the womanliness of his heroine, who wins back the drifting affections of the gilded youth and follower of women whom she chances to have married. In a sense, "A Woman's Way" proved to be Sardou's "Divorcees" turned inside out and the French play was done at a matinee performance in order to show the comic skill of Miss George. She is a comedienne, pretty, facile, alert and intelligent, but there is lacking in her that inner grace, that luminous quality, without which the most conscientious and charming art seems second class. The manner in which the English actor, Mr. C. Aubrey Smith, played the role of the crafty husband de Prunelles shows that comic acting of the higher order has not entirely died out upon the English speaking stage.

Further proof of this latter statement was afforded by the exquisite acting of Mr. George Arliss in a dramatization of Mr. W. J. Locke's "Septimus." Mr. Arliss showed that he had made the closest study of the author's curiously sweet, self sacrificing, shrinking, but constantly original and amusing character. The play itself, with the exception of one capital act (the second) is not a brilliant achievement, but was made to appear so not only by the grace and humor of Mr. Arliss' acting, but by the exquisite delicacy of Miss Emily Stevens' emotional acting in the rôle of Emmy. The verdict pronounced on her first performance, which took place in this city, has since been echoed in every city where her performance has been seen. Many were sorry to learn that Mr. Arliss has succumbed to nervous prostration. A successor has been found in Mr. Claus Bogel, a talented young actor seen here some five years ago as Oswald Alving, in "Ghosts." Whether he is the accomplished and delicate comedian necessary for the rôle of Septimus remains to be seen.

The author of "A Man's World," Miss Rachel Crothers, carries us far away from the simple regions of love, sacrifice and forgiveness suggested in "Septimus." The scene is laid in one of those apartment houses in New York, whither musicians, artists and literary persons do congregate. The short story writers paint fancy pictures of such establishments, but if Miss Crothers is to be believed they are moral enough in their way, but pest holes of gossip and narrow thinking. There is excellent

writing in the play and a genuine note of sincerity, but Miss Crothers spent so much time in laying down the premises of her problem, which is the only one of the dual moral code for men and women that when her action really got started the play had to be rushed to a hurried conclusion. Miss Crothers, in her leading role of Frank Ware, a Polemic novelist, whose works I should be appalled at the thought of reading, has attempted to portray a sort of super woman, but has only succeeded in making a prig in whom egotism supersedes passion and natural affection. It must be conceded, however, that Miss Mary Mannering endowed the rôle with womanly qualities that lent much charm to the rôle and the cast in every respect was admirable.

About the same time another dramatist, Mr. Eugene Presbrey, carried us off to San Francisco in a play, entitled "The Coast of Chance," which possessed a number of situations, dealing with the disappearance and re-appearance of a certain jewel that would have been effective enough in a farce, but broke down entirely when compelled to bear the weight of emotion. Miss Jane Oaker added wrinkles to her face trying to make the incidents serious and Mr. Hamilton Reville took the wiser course of dawdling gracefully through the play. There was some pretence of depicting the social life of the "Paris of America." A young man in wealthy circles got drunk and called on a respectable young woman after eleven o'clock at night. Apparently this is the custom in San Francisco for the young woman was supposed to think nothing of it.

Having gotten us as far as San Francisco Mr. Presbrey also took us up the Pacific Coast and into the interior of the Yukon territory. He did so through the medium of "The Barrier," dramatized from a novel by Mr. Rex E. Beach. It was a drama replete with fair play but in the only real killing that was accomplished, a bowie knife was used. This was in keeping with a melodrama dealing with the elemental passions of mankind, for were not knives invented centuries before pistols. Had it not been acted by performers with the knack of making what they did seem real, "The Barrier" would have been a fearsome affair. One can vaguely imagine how a group of barn stormers from the popular price melodramas would cut loose in this drama. A wild west show with the old Deadwood coach and all the rest of it would seem like an infant's funeral. However, by such a poignant and convincing artist as Mr. Theodore Roberts, surrounded by such admirable actors as Messrs. W. S. Hart, Alphonse Ethier, and Jaines Durkin, and so accomplished a leading woman as Miss Florence Rockwell, the depiction of the fiery passions involved won for the play some critical esteem.

Again we are back in the whirl of New York society, and the curious changeable issues involved make one's head swim. For we are viewing "The Passion Flower," by Mr. Brandon Tynan, and are trying to find out whether we are in a mad house or not. People steal and lie and weep and moan and

utter "high falutin" sentiments in a blind motiveless way. We are asked to believe that this is a true picture of life in luxurious circles, but our darkened intelligences baulk at the idea. In the midst of it all is Madame Nazimova working like a demon to create a convincing picture and only succeeding in showing something fantastic and glittering and utterly out of relation with life. Given something human as a basis to work upon and Nazimova will make it live but in the bedlam of Mr. Tynan's creation even she seemed but a puppet.

Still in the realm of New York society we go to see "Van Allen's Wife," and see Miss Fannie Ward floundering in a part that Nazimova would have made harrowing to the soul, but profoundly interesting, the rôle of a woman with distract nerves, who thinks she has committed a murder. The author's attempt to revive the old story of the woman with a past that she has concealed from her husband, a kind of play dear to the emotional actresses of a quarter of a century ago. Miss Fanny Ward, albeit supported by so admirable an artist, as Mr. Reeves Smith, and other excellent actors, is herself without more talent than the girl who plays the maid, who opens the door in an average production and was hopelessly at a loss.

While we are in this world of New York society as the play wrights see it let us consider "The Return of Eve," a play with a purpose obviously, pretentious and dull beyond all bearing. If a worse play was ever staged by an intelligent management I have had the good fortune to miss it. It is true that I did not see all of "The Return of Eve," but William Winter used to have a pat explanation in such cases. "I do not need to eat a whole egg to discover whether it is bad," he frequently exclaimed. "Your eyes have the fascination of a snake," says the unsophisticated heroine from the woods to the young man with the shining shirt front who has a way of saying, "You are mine, all mine." Libertine is one of the mildest adjectives bestowed by all the women on this young man, who is supposed to typify all the evils of the social world and whose only visible fault is that he likes to hold ladies' hands. Contrasted with this world is an Eden away down in Dixie land. So far as one's personal knowledge goes rural fastnesses are not so idyllic and free from sin as the playwright philosophers would have us believe, at any rate not in the neighborhood of Sudbury. Over this Eden a popular price edition of the late Mr. Thoreau, in white whiskers and a frock coat presides and the heroine and hero return thither to engage in the pleasant task of founding a nobler race of men. Miss Bertha Golland was commonplace as Eve and Mr. Edward Mackay worthy of a better rôle than the stock figure, Adam.

Still in New York, but in the midst of an actual phase of its varied life are we in considering Mr. Cleveland Moffet's play, "The Battle." It is a witty, clever but not very profound drama dealing with the problems of capital and labor. Mr. Moffett is a skilled journalist thoroughly familiar with the problems with which he deals. His verdict is that

the world will always go on just as it is now; the poor will not lift themselves, but are amenable to enlightened efforts to improve their lot; the rich will go on acquiring, but their hearts may be softened by the voice of love and pity. That is all that "The Battle" teaches and though the machinery of the play like the draughtsmanship of some pictures would not stand close analysis it is in the acting vivid and interesting. Mr. Moffett's men are excellent; his women mere abstractions. In fact he seems to have been embarrassed by the fact that he was expected to include a love story in the frame work of his drama. The acting of Mr. Wilton Lackaye as the capitalist Haggerton was magnificent; intellectual, emotional and commanding, but at the same time natural and humorous.

These exhaust the list of serious plays, but one can profitably dwell for a moment or two on a brace of farces of American origin, "Going Some," and "Billy," which point a moral even if they do not adorn a theatre. One deals with a fake foot race and the other with the loss of a young lover's false teeth, yet they are full of clean mirth; are broad without being vulgar; and show genuine talent in the evolution of farcical situations. The fun is partly evoked by the humors of the cowboys, who figure in "Going Some," and the drolleries of the sailors, "Billy." The main point is that authors of these pieces have taught the public that a deft and amusing farce can be written on some other theme than matrimonial infidelity or indiscretion. They have shown that there is a wide range of farcical themes in addition to the one dealing with the man, who entertained a fallen angel while his wife was unawares, and the other depicting the man who got drunk and forgot what happened to him. Another clean little farce in which the dangerous young female plays a conspicuous part was "The Rejuvenation of Aunt Mary" in which the comic virtuosity of Miss May Robson is astonishing.

More farce than musical play is "Kitty Grey," in which the unique talent of Mr. G. P. Huntley was displayed. Such lyrics as it possesses are amusing and contributed by such skilled workers in the craft as Paul Rubens and Lionel Monckton, but is sufficiently obvious that they are written into the framework of a French farce of the familiar risky type to which allusion has just been made. The piece, which is nearly eight years old and antedates "Three Little Maids," in which Mr. Huntley first came to America, was revived for the purpose of exploiting his talents in America. In the rôle of the Earl of Dulston he first sprang into fame in London in 1902. If any man can claim the distinction of being the legitimate successor to Edward A. Sothorn it is Mr. Huntley. He has an unstrained pervasive humor that makes the simplest thing he does excruciating funny. The difference between a spontaneous gift for this sort of thing and the studied type applied from the outside is to be found in a comparison between Mr. Huntley's droll and flexible asininity as Dulston with the stiffness of Mr. E. H. Sothorn, when he essayed his father's famous rôle.

Remarkably amusing as he is at all times Mr. Huntley never gives the impression that he has placed all his goods in the shop window; but conveys a sense of wide resource back of the mere business in hand. Certainly a visit of his will always be a bright spot in the season no matter how ordinary the vehicle in which he appears.

HECTOR CHARLESWORTH.

December 19, 1909.

MME. TETRAZZINI

MANAGER HUSTON makes the welcome announcement that he has engaged Mme. Tetrazzini to sing at Massey Hall on the 22nd of this month.

THE Sherlock Male Quartette appeared recently in Thornbury, Meaford, and Barrie. A year ago these same singers sang in Thornbury under the auspices of the Methodist choir and were re-engaged for this season's concert, and it speaks well for the popularity of Mr. Sherlock's admirable quartette that on the occasion of their second visit the house was sold out several days in advance. Commenting on the concert the *Review* says:—"Probably no concert in Thornbury ever gave the universal satisfaction as did the one given last Wednesday evening by the Sherlock Male Quartette. This quartette is known as 'the famous' and well did they demonstrate their right to this prefix. The singing of this famous quartette, both collectively and individually, was nothing less than grand; the voices are trained to a marvellous mellowness, and their harmony, especially in the softer strains and decrescendos, was perfect, if perfect can be."



MME. TETRAZZINI

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MISS ROBIN WILSON

MUSICAL CANADA presents this month on its title page a photogravure of Miss Robin Wilson, a charming young lady of Scottish parentage who is now living in Toronto and pursuing her musical studies with Signor Vegara. She is the possessor of a beautiful alto voice and has made such progress in her work that she is listed as one of the principal soloists at Signor Vegara's concert at the Association Hall on the 13th of this month. On this occasion she will sing the part of Micah in Handel's "Samson," "Lascia Chio Pianga," and Beethoven's

"In questa tomba." In her professional career she proposes to make a specialty of oratorio work but there is no doubt that with her attractive personality, quality of voice, and style of singing she could easily adapt herself to the operatic stage.

DURING one of his Presidential trips Mr. Cleveland, accompanied by Secretary Olney, arrived at a town in a heavy storm, and they were driven from the station with hailstones rattling on the roof of their carriage. A brass band, undismayed by the weather, bravely stuck to its post and played the welcoming airs.

"That is the most realistic music I have ever heard," remarked Mr. Cleveland.

"What are they playing?" asked the Secretary of State.

"'Hail to the Chief,' with real hail."—*Success Magazine*.

MUSICAL CANADA is on sale at all leading news-dealers in Toronto.

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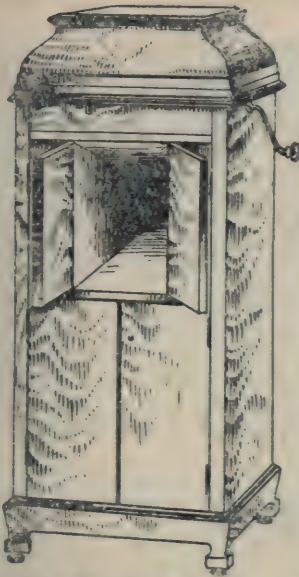
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BERLIN, - CANADA

NATIONAL CHORUS CONCERTS

GREAT interest is being taken in the two magnificent programmes, which Dr. Albert Ham and his National Chorus are to present at the Massey Hall on the 18th and 19th of this month. It will be remembered that the performances given by this organization last January received unstinted praise from every one of our local musical critics and authorities, and this season the rehearsals go to show that the chorus is even better than that of the last. In addition to the adult chorus of some 220 voices there will be introduced for the first time in Toronto—perhaps in Canada—a boy choir of thirty-five. The latter will be used in the production of the Prologue to Boitos' "Mefistofele," at the Tuesday evening concert, and in the Cathedral scene from Wagner's "Parsifal," the following evening. In order to develop a real local interest the committee of management, instead of engaging a foreign orchestra, as has been the case in former years, has engaged the services of the Toronto Symphony Orchestra under the direction of Mr. Frank Welsman, and indications point out that this patriotic move will meet with the approbation of the music loving citizens of the principal city in Ontario. Those who have attended the several concerts already given by the Toronto Symphony Orchestra, have not been backward in stating that in this band of players Toronto has not only an organization of which they may well be proud, but also one which

will compare more than favorably with many of the orchestras which have visited us during past years. The principal soloist on both evenings will be Mme. Neissen-Stone, one of the stars from the Metropolitan Opera House, New York, and her contributions will consist of Grand Opera Arias with orchestral accompaniment. The other soloists will be Mrs. Faskin McDonald, who will sing the obligatos in Hillers', "Song of Victory," and Mr. Frederick Weld, of New York, who will fill the most important solo parts in the "Mefistofele" and "Parsifal" excerpts, and will also appear in a group of songs. As an evidence that the "National" concerts will be well supported, it may be stated that the advanced subscriptions—especially from the city, are much in excess of that of any previous years, and there is no doubt that the performances will be a great success, both musically and financially, notwithstanding the fact that there will be strong musical attractions in opposition the same week.

Doubtless the Celestial Choir of boy singers, who are specially trained by Dr. Ham, will be one of the most attractive programme numbers, as the only time "Parsifal" has ever been presented here was by a travelling opera company, which while excellent in its way, could not be supposed to compete either dynamically or with the perfection of a large and splendidly efficient chorus of 300 accompanied by a competent orchestra of seventy-five. 1910 is destined to be the banner year for the National Chorus.

W. F. T.

THIRTEENTH SEASON—43rd, 44th, 45th, 46th and 47th CONCERTS

The
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of Toronto

A. S. VOGT, Conductor

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The
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CONCERTS, MASSEY HALL

Monday Evening January 31st—Soloists : Mme. Rider-Kelsey, Mr. Claude Cunningham.

Tuesday Evening, February 1st.

Wednesday Evening, February 2nd, and Thursday Evening, February 3rd—Gabriel Pierne's Dramatic Legend, "The Children's Crusade." Soloists : Mme. Rider-Kelsey, Mme. Sharp-Herdien, Mr. Geo. Hamlin, Mr. Marion Green.

Thursday Afternoon, February 3rd—Orchestral Matinee Concert by the Theodore Thomas Orchestra, with FERRUCCIO BUSONI, Pianist, as Soloist.

Subscriptions received at the Music Stores, at Massey Hall, or by any Member of the Committee or Chorus

Prices of Seats : \$2.00, \$1.50, \$1.00

T. A. REED, Secretary

MISS EDITH MAY YATES

MISS EDITH MAY YATES, pianiste, whose portrait accompanies this article, is one of the most talented of the many pupils of W. O. Forsyth, now distinguishing themselves, and whose playing is charac-



MISS EDITH MAY YATES

terized by a really beautiful style, an exceedingly large technic, and a refined intimate tone.

In addition to her playing several recitals, she has appeared during the last three years at different musical functions and has always created a sympathetic interest because of her cultivated gifts, and the brilliancy of her playing. Her repertoire is extensive, and comprises larger compositions by Beethoven, Schumann, Chopin, Mendelssohn, Liszt, Tausig, and the more modern compositions of Scriabine, Schutt, Rachmaninoff, Sauer, Leschetizky, Moszkowski, MacDowell, etc. Miss Yates' next recital will be in the Margaret Eaton School of Literature and Expression, towards the end of February.

CANADIAN MUSICAL CRITICISM WEAKENED

RESIGNATION OF MONTREAL MAN LEAVES DOMINION WITH BUT FEW TRAINED WRITERS.

(From *Musical America*.)

MONTREAL, December 13.—A serious loss to musical criticism in this city is contained in the departure from the *Montreal Herald*, of S. Morgan Powell, a writer whose discerning taste and trenchant pen had made the musical columns of that paper much respected. Mr. Powell, some four years ago suc-

ceeded B. K. Sandwell, who, in the pressure of other journalistic duties, was compelled to relinquish his musical pen, and now he himself goes to another paper to take up a position which will leave no time for musical matters. Until there is a sufficient demand for responsible musical criticism to compel the payment of fair salaries for such work it is to be feared that there will never be much either of continuity or responsibility in the musical columns of the daily press. There is practically no trained criticism in the daily press of Canada outside of the *Toronto Globe* and one *Winnipeg* paper.

DR. J. D. LOGAN, M.A., PH.D.

DR. J. D. LOGAN, the erudite music critic of the *Toronto World*, is well known as a most original writer, and always has something to say that commands consideration and invites discussion. He is a man of many attainments as will be seen by the following sketch of his career:

Born in 1869 in Nova Scotia, he was educated at Dalhousie College, Halifax, and Harvard University. Began newspaper work on *Halifax Herald* in 1892. Special writer in literary and musical criticism for *Boston Transcript*, 1895-7. Professor of English and Aesthetics, University of South Dakota, 1899-1902. Founder of Dakota University Choral and Opera Society, 1900. Contributor to leading English, American and Canadian magazines on subjects of art, music, literature, education, philosophy and Sociology. Author of "The Structural Principles of Style," and other books, and monographs in prose and a volume of verse.



DR. J. D. LOGAN, M.A., PH.D.

MRS. RUBY SAVAGE

ONE of the debutantes at the Boston Opera, whose success caused a great amount of praise and attention from the critics and public is Mrs. Ruby Savage, formerly a well known concert and oratorio singer. American and Canadian audiences knew Mrs. Savage as the possessor of a very beautiful soprano voice of unusual range and quality, and

offers followed, of which the artist chose to return to America as a member of the new Boston company. All the critics were unanimous in their praise of Mrs. Savage's "Mimi" in "La Bohème." The beauty of her voice, and her splendid control of it, largely due to the training which she received from her husband, Mr. Paul Savage, a vocal instructor of New York,—her admirable art and conception of the rôle won instant recognition. What makes



MRS. RUBY SAVAGE

controlled with consummate skill. For the past few seasons Mrs. Savage has done little public work and has been preparing herself for an operatic career. During the past summer Mrs. Savage appeared at several European opera houses with such pronounced success that several tempting

Mrs. Savage's success the more notable is the fact that she sang the part of "Mimi" without an orchestral rehearsal.

The Boston *Sunday Post* said of her: "The range, the carrying quality of a voice that could be calculated upon to support the singer in any

strong dramatic outburst, was immediately evident, and the quality of the voice has improved in late years."

Louis Elson, one of the finest critics in America, wrote in this manner in the *Boston Daily Advertiser*: "Mrs. Ruby Savage made a very good impression as 'Mimi'. She looked the part and acted with a simple sweetness that fitted it very well. She did not exaggerate it as there is temptation to do. Her intonation was also most commendable, there never being the slightest deviation from pitch."

The *New York World* refers to Mrs. Savage as "the find of the season." S. D.

MISS LAURA WALKER

WE have already in last month's issue spoken of the successful pianoforte recital, given by Miss Laura Walker. A Canadian by birth Miss Walker received her first lessons and impressions in this country. At a very early age she exhibited an extraordinary musical ability. To complete her studies Miss Walker went to Berlin, Germany. During the two years of her residence there she studied with Richard Burmeister and later with the famous Leopold Godowsky. The influence of these teachers as well as the advantages of having been in the centre of a musical atmosphere for two years was amply manifest at her first recital. Besides the splendid technique she displays, we greatly admire her unaffected style and temperamental playing. Not a little has her appreciation of the classical masters been deepened by her association with many of such



MISS LAURA WALKER

great artists as Anton Hekking and the German court pianiste, Fraulein Adèle aus der Ohe.

The latter offered Miss Walker to arrange a concert tour through Germany for three months.



SYDNEY DALTON

On account of her studies with Godowsky she was not able to accept this offer. Montreal is fortunate to have within its borders an artist of such calibre. Although she returned from Germany only a few months ago, Miss Walker has been obliged to take steps for the opening of a second studio.

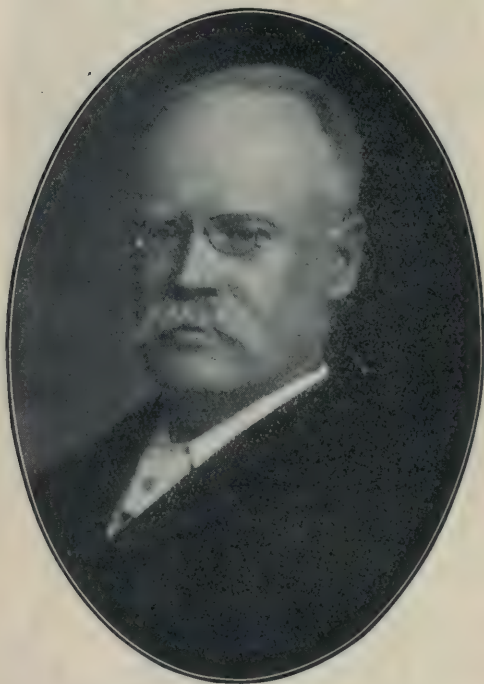
SYDNEY DALTON

MR. SYDNEY DALTON, our New York correspondent, is a young talented and earnest student of music. He is a piano pupil of the eminent soloist, Mr. Joseffy. He has contributed many special articles to *MUSICAL CANADA*, the *New Music Review*, and other magazines.

MR. J. M. SHERLOCK, the well known vocal teacher, continues to attract some excellent pupils to him, amongst whom are a number of very promising voices from various parts of the province, including vocal teachers and vocalists. Mr. Sherlock has brought out some of the leading concert singers and church soloists in Canada, and at the annual concerts of the Toronto Oratorio Society, of which he is conductor, his pupils have distinguished themselves.

MR. J. E. P. ALDOUS

THE name of Mr. Aldous, our Hamilton correspondent, is well known among musical people as that of a thorough and conscientious musician and teacher. The son of Rev. John Aldous, vicar of Trinity Church, Sheffield, England, he was educated at Repton School and Trinity College, Cambridge, where he took the B.A. degree with classical honors in 1876. For one year he was organist in the British Embassy Church, Paris, going to Hamilton in 1877, since which year he has resided and worked in Hamilton. Mr. Aldous has been organist and choirmaster of St. Mark's Church, St. Thomas' Church and the Central Presbyterian (of this latter for sixteen years), and is now organist of the Church of the Ascension. He was the first to inaugurate a complete orchestra in Hamilton, which was called



MR. J. E. P. ALDOUS

the "Hamilton Orchestral Club," and this has been continued under various names and various conductors until the present time. He has been instrumental in bringing to Hamilton many noted players and organizations, such as Otto Bendix, Dr. Louis Maas, Thomas Martin, Albert Lockwood, pianists; Alex. Guilmant, Fred Archer, organists; the Mendelssohn Quintette Club and others.

Lectures on various branches of musical art, organ recitals and pupils' recitals of great merit, have shown that Mr. Aldous' life is devoted to promoting music of the highest class and raising the standard of music in his adopted city. He has for years been able to point to the fact that many of the

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AND THE CONTRALTO

Mae S. Jennings

church organs of Hamilton and neighborhood are presided over by those who have studied with him.

These facts, added to his position as one of the University examiners in music, prove the desirability of a man of Mr. Aldous' calibre being associated with and having a share in the guidance of the Hamilton Conservatory of Music.

BRANTFORD NOTES

BRANTFORD, *December 20, 1909.*

The fortnightly meetings of the Brantford Women's Musical Club have been exceptionally well attended this season and interest shows no sign of diminishing. The programme for Operatic Day, November 26th, arranged by Mesdames R. Reville and A. T. D. Briggs, was as follows:

Instrumental Quartette, Overture, "Midsummer Night's Dream," Mendelssohn, Mesdames Wood and Preston, Misses Robertson and Moffat; Vocal Solo, Recitative and Aria, "On Rosy Wings," (Il Trovatore, Verdi, Miss Whitaker; Instrumental Sextette, "La Dame Banche," Boieldien, Mesdames Cockshutt, Sutherland and Briggs, Misses Robinson, Watson and Reville; Vocal Solo, "O Mio Fernando," (La Favorita), Donizetti, Miss Nolan; Instrumental Duet, "The Merry Wives," Nicolai, Misses Reville and Chalcraft; Vocal Duet, "Shady Retreat," Latrine, Delibes, Misses Hutchinson; Instrumental Sextette, "Gampa," Herold, Mesdames Briggs and Leonard, Misses Burns, Robinson, Dowling and Robertson.

The programme for December 10th, miscellaneous, arranged by Mrs. Cutcliffe and Miss Wye, was as follows:—Piano Solo, (a) Serenade, Opera 21, (b) Impromptu, Haberliet; Song, "The Silver Ring," Chaminade, Miss Fawkes; Piano Solo, Novelletten, Opera 21, Schumann; Song, (a) Resolution, (b) A Dream, Lassau, Miss Wye; Paper, "Franz Abt," Mrs. Longstreet; Violin Solo, Scene de Baslet, Ch. de Beriot, Miss Mildred Sanderson; Song, "The Rosary," Nerin, Miss Watson; Piano Duet, Serenade, Hofman, Italian Novelle, Opera, 19, Misses Moffat.

The ladies of the Royal Welsh Choir returned again to Brantford and gave a new and varied programme in the First Baptist Church. Their first appearance assured for them a large audience. It is interesting to note that they have given a second programme in almost every place they have visited, which vouches well for their great popularity.

HAMILTON NOTES

HAMILTON, *December 20, 1909.*

The McNab Street Choir, under Mrs. McCoy-Hamilton, gave "Gallia," and a mixed programme on Tuesday, December 7th.

The Ladies' Orchestra, under Miss Hunter, gave its second concert on December 8th. They showed a marked advance on their first appearance, and promise to be a good factor in Hamilton's musical life.

Now we are all busy getting Christmas music ready.
E. P. A.

THE MOST IMPORTANT ANNOUNCEMENT OF THE SEASON

The National Chorus

Dr. Albert Ham, Conductor

Toronto Symphony Orchestra

Mr. Frank Welsman, Conductor

Celestial Choir of 35 Boy Singers

Principal Soloists {
Mme. Von Neissen-Stone, Soprano
Mrs. Faskin McDonald, Mezzo Soprano
Mr. Frederick Weld, Baritone

Massey Music Hall, Jan. 18 & 19, 1910

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Music in Montreal

MONTREAL, Dec. 20, 1909

THIS last month has been one of great musical activity in Montreal. On November 26th the Montreal Symphony Orchestra gave their first concert at His Majesty's Theatre. While there was a very large attendance, the orchestra itself left something to be desired. It is much to the credit of Mr. J. Goulet that he has achieved so good results under the difficult circumstances. It seems to us that the management brings certain prominent artists, to the neglect of the orchestra. More rehearsals are important and the number of performers needs to be considerably increased.

A rare musical treat was offered on Saturday afternoon, the 4th of December to the patrons and friends of McGill University Conservatorium of Music. Mr. Werner Sehlbach, the new German teacher of singing, made his *debut* in a song recital. Long before the recital the hall was filled to the doors, the corridors, too, were crowded with those unable to obtain a seat. The first number on the programme was Giodani's "Caro mio ben," sung in Italian. This song was beautifully rendered and at its conclusion the audience felt that they had an artist of unusual ability before them. The three following Schubert songs of the first part of the programme, "The Almighty," "The Wanderer," "Whither," were sung in German. The audience especially enjoyed "The Wanderer." The second part began with Massenet's "Ouvre tes Yeux bleus," sung in French. This was enthusiastically applauded, it being very artistically rendered. The following number was "Love's Philosophy" (M.S.) a new composition by Dr. Perrin. This was finely interpreted. Dr. Perrin himself accompanied his composition, which is of the highest merit. The next number, a song by Mallinson and Foote's "An Irish Folk Song," left nothing to be desired. Mr. Sehlbach is to be complimented on his English songs, as he has only recently added them to his repertoire. The next two parts were like a chain of pearls. Songs by Henschel, Schumann, Brahms, Strauss, Wolf, and the last Wagner's "Love Song" from the "Valkyrie." It would be difficult to say which was the best. Each had a beauty of its own. Mr. Sehlbach's rendering of these masterpieces was excellent. He gave us not only an inspiring interpretation musically, but the poetical idea, too, was brought out temperamentally. The success of the recital was augmented by the work of Mr. F. H. Blair at the piano.

On December 6th the Beethoven Trio gave their third concert. We confess that we have seldom heard a programme in which every number was so pleasingly rendered. Especially beautiful was the

Brahms Trio, Op. 101, a perfect balance being maintained at all times between the performers. Mr. J. Dubois, the soloist of the evening, delighted the audience with the beautiful interpretation of the Andante Symphonique of d'Erlanger. It is much to be desired that these concerts should receive the generous support of the public.

On the 7th December M. Paul Dufault, the famous French Canadian tenor, and Master Sam Kotlarsky, the clever boy violinist, gave a recital in the Stanley Hall. Mr. Dufault's voice has gained added charm since his last appearance here. He sang with magical sweetness that sent his audience into transports of delight, and again and again was he recalled for encores. Equally enjoyable was the violin playing of Sam Kotlarsky. This young musician has made considerable strides in his art since he appeared as a boy prodigy at the Caruso concert in Montreal a couple of years ago. He can now claim to have passed out of the prodigy stage, and yet he is still so youthful that the ease with which he masters the technical difficulties of a great composition like a Tschaikevski Concerto is as much a matter of wonder as it is a delight.

On the same evening a fairly large audience greeted Miss Margaret Whitney, soprano, in recital of Mary Turner Salter's compositions at the Art Gallery. Of its kind it was a very interesting recital and was much appreciated.

On Thursday of the same week the McGill Orchestra Society gave their first concert in the Royal Victoria College. It is much to the credit of Dr. Perrin to have performed in very enjoyable manner the Overture, "Le Caid," by Thomas and Beethoven's B flat Symphony Op. 60. Careful and good taste were apparent in the selection of the programme at the second Symphony concert. Miss Mabel Barker and Mr. Merlin Davies were the soloists. Miss Barker's beautiful soprano voice was enthusiastically applauded. Mr. Davies sang with his accustomed excellence.

During this month there was a considerable number of organ recitals. At Christ Church Cathedral Mr. Farnam (organ), and Mr. O'Neil Phillips (pianoforte) rendered in a masterly manner the following programme: * Prelude and Fuge in C Major, J. S. Bach; Variations, Symphoniques (for pianoforte), with orchestral part on the organ, Cesar Franck; Meditation (1st Symphony), Pastorale (2nd Symphony); Widor; Concerto for Pianoforte, Schumann (with orchestral part on the organ.) At St. James' Methodist Church Mr. Henry D. Dickinson presided at the opening of the new organ. A fine programme was splendidly rendered.

Perhaps one of the greatest musical events of the

month is the visit of the Oscar Hammerstein Manhattan Grand Opera at the Princess Theatre. The first week was specially devoted to French Opera Comique. The soloists as well as the Chorus and the Orchestra were of the most splendid description. At each performance public interest seemed to be on the increase. In our next letter I will write more fully of the Opera. S. H.

SIEGFRIED HERZ

THE writer of the article on MacDowell, appearing in this month's issue, is well known to the readers of MUSICAL CANADA. Mr. Siegfried Herz was born in Barmen (Rhineland) Germany.

As a boy he was possessed of an ardent desire to take up music as a profession. His father had, however, other ideas, and was not willing for this course to be followed—a commercial career being designed for him. Coming to Canada three years ago Mr. Herz entered the old and honored music house, the Nordheimer Piano & Music Co. In the prominent position which he holds, he felt he could well unite the artistic with the commercial. Almost three years since, he contributed an article to the *Toronto Saturday Night*, on "An Elucidation of Beethoven's Symphony." A number of essays from the same pen has also appeared in MUSICAL CANADA. Some of the leading American musical magazines, including *The Musician*, *The Etude*, have published contributions by Mr. Herz. Not only have articles on musical subjects appeared from his pen, but also philosophical essays, which indicate the breadth of his mental vision. An article con-



SIEGFRIED HERZ

tributed to the *Metaphysical Magazine*, entitled, "The war against the world's view of Christianity" created much interest and discussion. For the anniversary of the birth of Schumann Mr. Herz



HERR WERNER SEHLBACH

will write especially for MUSICAL CANADA an essay, entitled, "The Pianoforte Compositions of Robert Schumann."

HERR WERNER SEHLBACH

THE authorities of McGill Conservatorium of Music are to be commended on having engaged Herr Werner Sehlbach as a teacher on their singing staff. His appointment has been made with the special object of affording students an opportunity of special instruction in German Lieder and opera which he is eminently qualified to do.

Werner Sehlbach is a native of Barmen and a student under the best instructors of Lausanne, Dusseldorf and the great Conservatorium of Leipsic. For six years he studied and developed his voice, until it grew from a baritone to a tenor of splendid range, great power and beautiful quality. His repertoire includes French, Italian, English and German songs.

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"Not fabulous," rejoined the cynical press agent—"fictitious."—*Washington Star*.

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Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction of classical gems. I recently examined one of these which was an **exact copy** of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is **almost impossible** to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p^{ate}."



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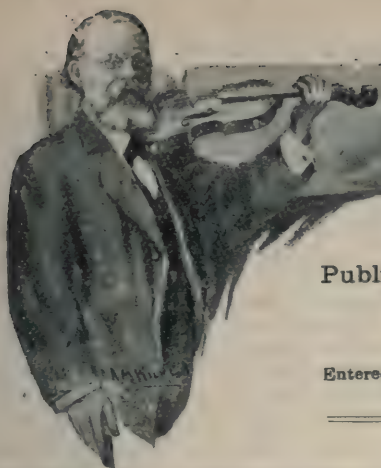
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JANUARY, 1910.

THE BOW, ITS DEVELOPMENT AND PRACTICAL USE

BY TOWRY PIPER.

I PURPOSE in this article to deal, so far as exigencies of space will allow, with the School of French makers, beginning with the father of the celebrated Tourte. Until the appearance of M. Vidal's work, "Les instruments à archet," very little was known of the details of their work, or their personal history. Vidal collected his information from various sources, J. B. Vuillaume, the well known violin maker, who had himself employed many of the best workmen, being the principal authority. Since then the few English writers, who have treated of the bow seem to have availed themselves to the full of the labors of Vidal, who was an elegant, but by no means always accurate writer, and his mistakes have thus been perpetuated, sometimes with needless emphasis. I shall illustrate this later on in this article. The tendency to take on trust all the assertions of previous authors has led to endless confusion and uncertainty so far as the violin is concerned, and the same thing may be said to apply in a minor degree to the literature of the bow. Concerning the Tourte family the eldest appears to have worked in Paris until 1775. Exact dates are wanting, but there is ample evidence, in the shape of bows, to prove that his productions are superior in design and construction to those of earlier makers. It seems clear that the *cambre* was not the invention of any of the Tourtes, but they certainly improved upon what had gone before, both in this and in other details with the result that the best bows of Francois Tourte remain to this date unsurpassed, and are but rarely equalled, either for elegance or practical utility. The elder son of Tourte *pere* was named Xaver and appears to have worked with his father until the latter's death, continuing on his own account, or in conjunction with his more famous brother, for some ten or twelve years later. I have seen a few good specimens of his which although they fell short of the standard afterwards attained by Francois, were not unworthy of the name. As a rule, however, the bows of Tourte *pere* and Tourte *aine* are not

much sought after for practical purposes. Francois Tourte, the greatest of all bow-makers, was born in Paris in or about 1747, and died in April, 1835, thus attaining the ripe age of eighty-eight. He continued to work until he was a very old man, and a specimen of his work exists in which he states on a small label that he was seventy-seven when he made it. It may be well here to mention that the Tourtes did not stamp their names on their bows as is often done by other makers. Though he seems to have been the first to determine definitely the proper length of the bow he cannot be said to have invented anything in regard to it, though he is generally accredited with the authorship of the silver ferrule, which keeps the hair flat. He simply succeeded in carrying his art to a state of perfection, which no one else had then accomplished, and only a few have since approached him in technical skill. Judging by such portraits as I have seen Tourtes' appearance was decidedly not prepossessing. He was quite an illiterate man, and began life as a watchmaker's apprentice, but his natural bent soon asserted itself and led him to a course of experiment, culminating in artistic triumph. In his hey-day he obtained very good prices for his work, ranging from 30s. for an ordinary example to about £11 for a gold mounted one. This, considering the then value of money, must have been very good pay. He used both the ordinary pernambuco wood, largely used for dyeing purposes, and that known as "grey pernambuco," and hence the color of his sticks varies. Suitable wood was then, as it still is, difficult to obtain, a state of things which in no small degree accounts for the high prices put upon good bows. Snake-wood, various kinds of iron-wood, and many other varieties of material, including steel, have been tried time and again and some are still employed for cheap work, but none are really suitable for bow making, as they do not sufficiently combine the factors of strength, lightness, and elasticity essential to a good bow. In regard to the authorship of bows, the best guide is to be found in the shape and style of the head, and as language can only very imperfectly convey an idea of this very important feature I will draw the reader's attention to the three

examples of Tourte's work, which I have chosen for illustration. Figures 1 and 2 are from violin bows; No. 3 is from a very perfect violoncello bow. All are good types and will serve to give some idea of what a first-class Tourte head looks like. No. 1 was for many years in my possession, and is interesting as having originally belonged to Fétis, the musical historian, for whom it was made. The first two may be advantageously compared with figures 4, 5 and 6, two of which are by Dominique Peccatte, and the third (No. 6) is by Francois Lupot. Lupot was a brother of Nicholas Lupot, the world renowned fiddle-maker. He was born in 1774 and died in Paris in 1837. His best examples are very fine indeed and closely resemble those of Tourte, but he was an unequal workman, and a large number of his bows are somewhat short of standard length.



No. 1.

No. 2.

No. 3.



No. 4.

No. 5.

No. 6.

His name often appears on the handles, sometimes in two places. Whether he stamped them himself, is not quite clear, but it is certain that some of his finest bows are unstamped. He was the first to use the metal "shoe" between the stick and the nut, which is not found in untouched specimens by Tourte. Much controversy has raged round the name of Dominique Peccatte, in regard to its spelling. He was originally a barber, and was born in Mirecourt in 1810, and died there in 1874. He worked for some years with Vuillaume in Paris, and succeeded to Lupot's business in 1837, and ultimately returned to Mirecourt. He was a more equal workman than Lupot, and in his best efforts unquestionably rivals Tourte. Figures 4 and 5 give a good idea of the character of his heads, which are readily distinguishable from Tourte's, and indeed from most other makers, by an experienced eye. This excellent maker, when he stamped his bows at all (which he frequently omitted to do) branded his

name, "Peccatte" with the double "t" plainly enough, but Vidalfin in his book thought proper to call him "Peccate," and then the trouble began! The blunder was repeated by subsequent British and foreign writers, almost to a man, and St. George, in his useful little manual on the bow goes out of his way (for no better evidence, so far as I have been able to learn from him, than Vidal's mistake) to prove that the single "t" spelling is the right one! The amount of confusion and fraud, which has been the outcome of this seemingly unimportant matter is scarcely credible by anyone who has not had experience of it. It would be impossible within the limits of this article to do more than name some of the more prominent makers of the modern French school. Pajeot, Lafleur, Per-soit, Adolph Chanut, Fonclouse, Simon, and Henry

were all more or less worthy followers of Tourte, and their bows are deservedly in good demand. There is one other Frenchman to whom I must devote a few words, as he seems to have founded a little school of his own. Nicholas Francois Voirin died in Paris in 1885 and such was his fame that there are to-day many hundreds of bows bearing his name, with the making of which he had nothing to do. He also was for a time with Vuillaume. The chief defect in his bows is that, in striving after elegance, he frequently made the heads too small and weak, and his imitators often go farther in this undesirable particular at the expense of strength, and appearance.

Amongst his followers may be mentioned A. Lamy, Thomassin, and Eugene Sartory, who are all reputable workmen. I must conclude this article with a word of acknowledgment to my friend, George Hart, of Wardour Street, who placed at my disposal the examples illustrated.

HART ON THE VIOLIN

Mr. George Hart has just completed the revision and additions to his late father's great work on the violin and the new Canadian addition may be expected in a few weeks. R. S. Williams & Sons, 143 Yonge Street, will be Canadian agents.

MUSICAL CANADA

THE Christmas number of MUSICAL CANADA is replete with news and feature articles. The magazine indeed occupies the same status in the Dominion that *Musical America* does in the United States. What students and teachers of music really need is not so much technical magazines like *The Etude* and *The Musician* as a bright readable, newsy periodical which keeps one informed as to who's who and what's doing in the musical world. This ideal is most excellently carried out in MUSICAL CANADA. The cover design includes in itself a half-tone reproduction of Mrs. Arthur S. King, mezzo-soprano, of exceptional quality of voice, who is now studying with Professor Vegara and will sing for his coming productions of Handel's dramatic oratorio "Samson." The number contains, in addition to musical news and sketches of instrumentalists and vocalists, two special articles, a short biography of Signor Busoni, the renowned pianist, and "Hints on expression for amateur pianists," by Mark Hambourg. The department devoted to the violin is unique and not equalled by any other magazine of the same scope. Every teacher, student and lover of music should read MUSICAL CANADA; a subscription would make a desirable Christmas gift.—*Toronto Sunday World*.

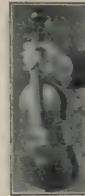
Mr. R. S. Williams has lately sold some choice violins, and is naturally pleased with the advance violin study is making in Canada, as is evidenced by the remarkable increase during a few recent years in the demand for good instruments. Mr. Williams showed me several additions to his musical museum, and it is seldom I drop into the Yonge Street emporium without finding there some notable accession. In this museum, surrounded by rare

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violins, antique instruments, and musical curios of all kinds. Mr. R. S. Williams passes much time indulging his cultured and aesthetic tastes. The Winnipeg branch of this house is also exceptionally busy. Departmental manager Harry Claxton, at the Yonge Street headquarters, says in all lines of small goods the movement is first-class.

SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice. We have no agents in Toronto for the collection of renewal subscriptions.

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WOMENS' MUSICAL CLUB.

THE members of the Women's Musical Club and their friends, who attended the open meeting on December 2nd, express in most enthusiastic terms the pleasure afforded them by the singing of Mme. Genevieve Clark Wilson, who, on that occasion, gave the entire programme. Mrs. Wilson is the possessor of a beautifully sweet voice of great power and range, and in her long and varied programme she illustrated abundant versatility and demonstrated her mastery of the art of interpretation. The first group of songs were by Parker, Hildach and Cowdell. These were followed by the exquisite "Aria," from *Madame Butterfly*, in which the singer displayed a voice of rare brilliancy and purity. Then came "Il Partit," from *Griselidis*; "Partout," *Chaminade*; "Hymne au Soleil," *Georges*; "Traume auch Du," *Abt*; "Wo Zieht er hin," *Riedel*; "Prayer" from *La Tosca*, also short songs by *Loewe*, *Grieg*, *Salter* and *D'Hardelot*. Mrs. Wilson has marked dramatic ability, yet it is rarely that the beautiful songs chosen have been rendered with such warmth and musicianly refinement. From the first note the singer impressed her audience more and more with the splendid quality of her voice and magnificent style of delivery, her enunciation and phrasing being delightful to listen to. Musical Toronto is to be congratulated that an artist of Mrs. Wilson's rank has decided to remain in the city.

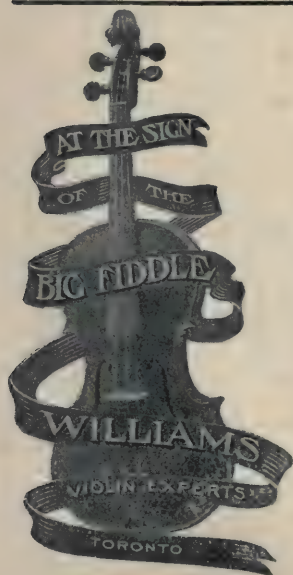
At the meeting on December 9th the programme was arranged by the Executive Committee, and consisted of piano solos, *Papillon*, *Grieg*; *Polonaise*, *A Major*, Op. 40, No. 1, *Chopin* by *Miss Florence Russell*. Concerto, Op. 58, *Allegro Moderato*

Beethoven, by *Miss Mabel Boddy*, with accompaniment on second piano by *Miss Mona Bates*, and Concert Etude, *D Flat*, *Liszt*, by *Miss Isabel Sneath*. Songs: "The Blackbird," *Harris*; "Hoffnung," *Reichardt*, by *Mrs. Charles Barton*; "De Tod und das Madchen," *Schubert*; "Shadows Jacobs-Bond," by *Mrs. Wallace P. Cohoe*, and the "Jewel Song," from *Faust*, by *Mrs. H. Hodgett*; Violin solo, No. 11, 1st movement, *Spohr*, by *Miss Julia O'Sullivan*.

On December 16th, Russian composers supplied the numbers, *Sapellnikoff*, *Tschaikovski*, *Rubinstein* and *Pabst* being represented. The performers were, piano: *Miss Mona Bates*, *Miss Flora McDonald*, *Miss Jessie Allen*. Songs: *Mr. W. G. Armstrong*, *Miss Lugin*. Violin: *Mr. Oscar T. Ziegler*. With this meeting the autumn term was brought to a close, the Club not meeting again until January 6th, when the *Brahms Trio* will furnish the programme. As this Trio is the newest organization in the city for the exposition of Chamber music much interest is being shown in this particular meeting of the Club, which will be open to the public.

A most enjoyable *Twilight Muscale* was given at the Women's Art Galleries, *Jarvis Street*, recently when the following persons contributed to a most interesting programme. *Miss Madeline Carter*, *Miss Heath*, *Mme. Farini*, *Mrs. Goodman*, *Miss Jessie Copeland*, *Miss Breen* and *Miss May Perry*.

At the *Strollers' Club* last month, a programme deserving special mention, was provided by *Mr. Arthur Blight* and his talented pupil, *Miss Lillian Wilson*. *Mr. Blight* was in fine form and sang, "Lorraine Lorraine Lorree," by *Capel*, and "Nothing new to say," while *Miss Wilson* displayed many fine qualities of voice and an excellent style of delivery in *Ware's "Call of Haddha"*, and "Were my Song," by *Hahn*. *Miss Lilyan Smith* accompanied the singers in a very acceptable manner, and added much to the pleasure of the occasion.



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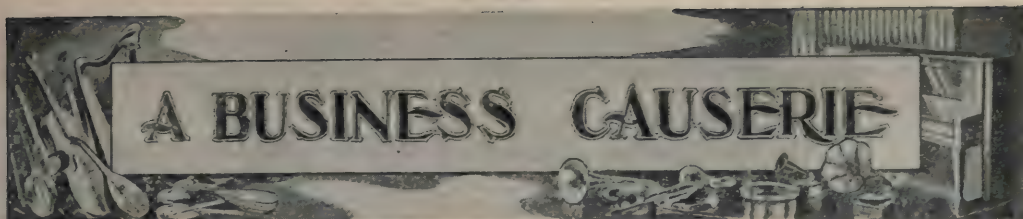
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TORONTO, Dec. 27, 1909.

THOSE who read our Business Causerie for last month would naturally expect the trade during December to be exceptionally good. Such expectations have been amply fulfilled. With every music firm in Toronto the activity during the present month has been phenomenal, and this applies not only to the quantity and quality of the goods sent out, but to the way paper has been met throughout the country and city payments have mounted up. Such in brief is the story of this month, while it is also satisfactory to report for the entire twelve months in all branches of the musical instrument trade, and its multiform allied industries in Canada this has been a years of perhaps unprecedented growth. Such a statement has much more general significance than may superficially appear. Few people who are not familiar with the interior of a well-stocked music dealers' store have any idea of what a great variety of goods the music embrace. Even the minor articles (usually classed as "small

goods"), if of real quality, cost considerable money, while the major ones—such as pianos, player pianos, violins, harps, etc.—may run into almost any amounts you like to mention. Hence it may be taken as certain that when the demand for musical instruments, not locally only, but all over the Dominion, is such that the manufacturers are not able to fill orders on time, it means that Canadians are in the midst of a period of great and substantial prosperity.

In the circumstances it is almost superfluous to say that factories are working full capacity and time. All indications are that this activity will continue, and that what is euphemistically known in the trade as "the stock-taking recess" will be a very brief one.

Locally the Christmas trade has been all that the most exigent could desire. A not at all unusual Christmas present to a daughter or a fiancée is a piano, and often a really good one. These presents are, as a rule, spot cash transactions, and the num-

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ber of these costly gifts have, during last week, been much larger than ever. As they were all ordered to be delivered either last Friday evening (Christmas Eve) or the following morning, the delivery waggons had quite a high old time, but, in spite of all difficulties, I am told every order was well and faithfully filled.

All the large firms tell me that the demand for player pianos is going ahead at a rate with which it is hard to keep pace.

It is in no sense an exaggeration to say that payments have recently been more than good, and, as money is just now plentiful, it is reasonable to suppose they will continue for a while at least.

Men of most experience in the trade declare that the outlook was never before so replete with excellent promise.

Messrs. Mason and Risch have found a great increase of business for some months past, but December has been a record. Mr. Henry H. Mason told me that his expectation for the year just ended had been sanguine, but it had been far outdone by the result. "And as good, if not better still," said Henry H. "I have never known money come in so easily or so freely as it has done during the past few weeks. You can say that with our house business in all branches is first-class, and, as far as my judgment goes, we have no fear of a relapse for a long time at least."

Mr. Robert Blackburn tells me that this month has been an extra busy one with the house of Nordheimer. Both the Nordheimer grand pianos and the Steinway grands have been in steady request. The various branches of the firm throughout the Dominion report trade as active and the outlook good. Travellers are making very satisfactory trips, and payments are better than usual. Mr. Claxton says, the small goods department has been kept well going.

Manager Charles T. Bender says Heintzman & Company have enjoyed a year of extraordinary activity. Orders from the West and North-West are larger than ever before. The demand for player pianos increases daily; of these expensive instruments alone Heintzman & Company are turning out rather over one each day throughout the year. Mission finished pianos and pianos in elaborate and fancy designs have also been a great sale lately. The city trade is excellent, and Christmas business was all that could be desired. Mr. Bender considers the trade outlook for musical instruments of all kind to be the best in his experience.

That the R. S. Williams & Sons and perpetual motion—in a business sense—are synonymous terms is no news to most of those in any way connected with the music trades, but the business the firm has done lately has been phenomenal in all lines of musical goods. General manager Harry Stanton said to me, in his terse but convincing manner, "We have never been so busy before; in fact it is worth the greatest difficulty that we are filling orders on anything like creditable time." All this month business with the Bell Piano and Organ Company has been particularly active in all

lines. The city trade has been especially good. Orders from the country are coming as fast as they can be attended to, and payments are first-class. The factory at Guelph is in full swing.

Messrs. Gourlay, Winter, and Leeming report trade satisfactory, and the outlook very favorable. The city business has been much larger than in the corresponding month of last year.

Mr. Frank Stanley is well satisfied with present business conditions, as far as he is concerned.

The Gerhard-Heintzman Company is more than busy. Manager Fred. Killer is much pleased with the new and commodious premises. "We are doing a record business," said Mr. Fred. "We are kept humming, but we can fill the bill."

Manager John Wesley says the Mendelssohn Piano Company are going along at a steady and satisfactory gait. "We find business much improved lately, and the improvements give favorable indication of a continuance. We find obligations are being well met."

Messrs. Wetherburn and Gliddon find the demand for band instruments more active than ever, and orders are coming in fast.

Messrs. Whaley & Royce are gradually getting settled down in the new headquarters on Yonge Street, just beyond Shuter Street. The position is one of the best in the city, and results are beginning to tell. Business for the month has shown a remarkable advance.

In all the music houses I have called on the managers and heads of departments have been in an extremely courteous, congratulatory and hand-shaking mood, and I sincerely trust—from purely self-interested motives of convenience in news-gathering—that the unprecedented prosperity of the twelve months just closing may continue unbroken during the year that commenced last Saturday.

I beg to wish a happy New Year to my many friends in the music trade.

H. HORACE WILTSHIRE

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THE ART OF BEAUTIFUL SONG

BY DAVID C. TAYLOR, AUTHOR OF "THE
PSYCHOLOGY OF SINGING."

JUST what is to be understood under the term *bel canto* is not clearly brought out in several recent comments on the subject. It is usually assumed that everything sung by a consummate artist is an exhibition of *bel canto*. This is no doubt a reasonable view. If Tetrizzini's rendering of "Proch's Variations" is *bel canto*, is not this artist's singing of "Ah! Fors'è lui" just as truly a type of the same form of vocal art? Yet a distinction can readily be drawn between the two compositions. One was written as a medium of display for the mere beauty of the voice, while the other is a dramatic aria, intended to portray an emotional state. The first is, strictly speaking, *bel canto*; the second hardly belongs in this class. In other words, *bel canto*, in the traditional meaning of the term, is identical with *coloratura* singing.

Little is said nowadays in favor of *coloratura* singing by those whose duty in life it is to guide and educate the public taste in music. *Bel canto* was for nearly two centuries one of the greatest glories of the musical arts; but in recent years the idea is generally kept to the front that *coloratura*, being expressionless and devoid of dramatic value, is a low and rather unworthy form of art. Florid singing is dismissed as a mere exhibition of vocal virtuosity, and vocal artists are led to believe that

the only proper field for the use of the singing voice is found in the delineation of character and the dramatic portrayal of emotion and passion.

Wagner, the philosopher, even more than Wagner, the composer, exercised the most potent individual influence in bringing *coloratura* into disrepute. Yet even he did not disdain to avail himself of all the technical resources of the voice whenever in his judgment this was demanded by the dramatic moment. Later composers have in most instances carried Wagner's theories to an extreme even beyond his apparent intention. The writing of florid opera music has utterly ceased, and almost no opportunity is afforded in most of the post-Wagnerian operas for any display of the intrinsic beauties of the voice.

Opera undoubtedly underwent a much-needed reform. The formless and aimless type of work has been swept from the stage, and composers nowadays manifest a due regard for dramatic unity and truth. But there is not to-day, and never has been, any reason why ornamental singing should be abolished. Virtuosity of the voice is no more to be condemned than virtuosity of the violin or piano. If the artist is deprived of every opportunity for a display of his technical skill, he loses a great and valuable incentive for acquiring and maintaining a perfect technique. No serious blame attaches to the pianist for frequently playing compositions which allow him to exhibit his mastery of his instrument. The same privilege should be just as graciously accorded to the singer. Even if *coloratura*



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is nothing more than a display of a singer's technical perfection, that is not sufficient ground for condemning bel canto.

A peculiar distinction of the human voice is that when perfectly used all its effects are beautiful. A few scale passages, varying in intensity and in degree of legato and staccato; a few single tones and trills varied in power, suffice to make up coloratura. Exactly the same passage played on the piano or the violin would possess no beauty whatever, yet when sung by a perfect voice the result is exquisitely beautiful.

Bel canto is perhaps the most widely appreciated form of music. It calls for no education in listening to music; it does not need to be "understood" (as the uncultured say of what they call "heavy" music), yet the most highly cultured musician must confess its charm.

Coloratura impresses the hearer as the natural outpouring of the emotions of the soul, spontaneous as the song of the nightingale. Tosi says indeed that "the nightingale was the origin of it." There is something elementally simple and direct in the appeal of florid song, just as there is in its materials. It consists of the simplest of melodic phrases, which are not usually overlaid with intricate progressions and elaborate orchestral colorings. Even the text is of little consequence, for coloratura is effective when sung on a simple vowel. The voice stands absolutely alone; relying solely on its own beauty

it asks for no other support. If a thing of beauty is a joy forever, bel canto justly deserved the place it once held in the affections of music lovers. A great injustice was done to a beautiful art when florid song was relegated to an inferior and ignoble position.

Intrinsic beauty of tone must be the basis of all musical performance. Bel canto is nothing other than the utilization of the full measure of possibility contained in the inherent beauties of the voice. Perfect vocal beauty can be attained only when each individual note is an absolutely correct musical sound. Truth is an indispensable requirement of the materials of bel canto. Let but one note of a florid passage deviate ever so slightly from the correct pitch, or a single crescendo or diminuendo fall short of a mathematical exactness of gradation, and the effect of pure coloratura is not attained. It is an utter mistake to describe perfect florid singing as a mere exhibition of vocal agility. A fourth-rate vocalist may execute a florid passage with the same speed as the most consummate artist, but the latter is bel canto and the former is not. It is the combination of perfect beauty with absolute accuracy which produces bel canto.

What constitutes the beauty of music we can only vaguely know. The basis of a single chord, why a combination of certain notes of different pitch is pleasing to the ear, this much is referable to defined physical laws. But why a succession of single notes

is in one case melodious and in another case not is still a mystery. This is also true in great measure of the progressions of harmony. Even the simplest rule of harmony—that consecutive fifths and octaves are to be avoided, is based solely on the experience that these progressions are not pleasing to the ear. Yet the cultured listener can never be in doubt whether a composition affords pleasure in the hearing. Beauty of sound appeals in the first instance to the ear; a composition devoid of sensuous appeal is not, properly speaking, music.

It is hardly possible to set fixed limits to the capability of music as a medium of expression. Even without the aid of the voice or the various tone qualities of the orchestra the power of music to portray every emotion, passion and sentiment of the human soul is almost unbounded. Joy, hope, fear, sorrow, love, each is convincingly expressed by the uncolored melody, harmony and rhythm of the piano. Here, again, a mystery is encountered when the attempt is made to explain the expressive power of music. The three notes, c, e and g, sounded together indicate emotions of joy, c, e-flat and g paint a mood of sorrow; but no analysis of the structure of the major and minor tri-chords has yet enabled us to understand why this is so.

Whether the proper function of music is to give expression to sentiment and passion is a question which will probably never be settled. Opinions on this point will probably always differ, for there is "much to be said on both sides." As this article is intended mainly to present one side of the question, little account will be taken here of the opposed view. The other side has indeed been frequently presented. It might almost be stated as one of the accepted canons of criticism that music must have a definite purpose, that it must embody a concrete thought, sentiment, emotion or passion. It may be timely to see what can be said in favor of the opposite view, that music serves its highest purpose by being simply beautiful. It is frankly not expected that this theory will be accepted as a full statement of the case, but it may help in clarifying some rather confused ideas which now obtain.

Music must first of all be sensuously beautiful; whether expressive or not, it must be moulded of sweet sounds. Tastes may differ as to what is beautiful in sound, but if a hearer does not enjoy the sounds for their sheer beauty, a composition is to him not music. Pure music or programme music, its effect is dependent on its beauty. Descriptiveness is an added characteristic; it cannot of itself make amends for lack of beauty.

There is a peculiarly elusive relation between beauty and expressiveness in music. Co-existent, they are yet entirely independent; one neither adds to nor detracts from the other. If a composition is beautiful, that suffices to make it music. When, in addition, it also expresses something, it may be so much the more pleasing; in such a case the beauty and the expression are intimately allied. Yet even in the most concretely descriptive music the beauty is not dependent on the expressiveness. The degree of excellence of a composition is mea-

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sured solely by its beauty; whether it be more or less expressive, its rank as a work of genius is not determined thereby.

At first sight this statement seems utterly at variance with the general principles of art. The loftiness of the sentiments embodied in any work of art should give the measure of its genius. But there is often a great difference between the sentiments a musical composition is intended to express and those it actually does portray. The Liebestod was written to illustrate the death of two lovers; that is not a specially sublime subject, and it has found countless trivial expressions in music. Yet this masterwork of genius rises to the utmost heights of sublimity. By its sheer beauty and independent of its inception to fit a dramatic situation it actually sums up in tone the whole bitter tragedy of human destiny. As pure music the Liebestod takes rank with the dirge of the Heroic Symphony. Both convey to us the despair of the human soul in the realization of its own helplessness when confronted by the immensity of the eternal and infinite.

The message of these two works is in one sense an expression, but it is of a kind utterly different from that usually considered in this sense. There is no definite meaning conveyed, no message the purport of which can be stated in words. A distinction is generally drawn between pure music and music of a descriptive or expressive character. Yet music in any form cannot be really expressionless; tonal beauty must of necessity speak to the soul. Its message is often one which baffles analysis

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and eludes definite statement, for this very reason that the soul is the recipient and not the intellect. Music voices those sentiments of the soul which cannot be expressed in words. Beyond and above the world of concrete intellectual thought there lies a world of emotion, aspiration, hope and longing, none the less real because it cannot be fixed by the brush nor described in precise terms. It is in this sphere that creative musical genius has its true abode. The spiritual life led there does but "tease us out of thought" when the attempt it made to express it in words. Spoken language can but little more than indicate the existence of this higher world of the spiritual life. Music alone can for an instant give us a glimpse of that eternal and infinite toward which the soul aspires in its exalted moments.

Music is thus seen to be capable of two quite distinct types of expressiveness. By its beauty it speaks to the soul of eternal truth and beauty. This in some degree it must do, even though no such intention can be ascribed to either composer or performer. At the same time it may portray and describe almost anything within the range of human experience—a landscape, an environment, an incident, a mood of the mind or a sentiment of the soul. Of all the descriptive arts, music embraces probably the widest range of possibility.

So far as the art of music serves a moral purpose, which as an art it surely must, this is fulfilled rather by its beauty than by its concrete expressiveness. Music gives pleasure in the hearing; that is its first and chief purpose. That in doing so it also uplifts and purifies the soul is the result of a mysterious psychological process. By the inherent power of its beauty, in some way which we cannot explain, music speaks to us in a language more lofty than thought and more universal than speech.

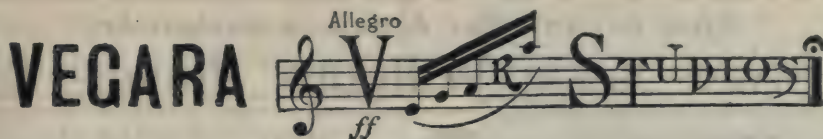
This aspect of the matter indicates a more satisfactory definition of the relative ranks of pure music and programme music than has yet been reached.

It is seen that neither the form nor the stated purpose of a composition determines its rank, nor is this fixed by the character of the emotions it awakens. Sensuous beauty alone entitles a musical work to rank as a production of genius. Whether it paint a picture or tell a story, whether it awaken sombre reflections or induce the merriest of moods, tonal beauty rouses us out of ourselves and transports us to the realm of the unreal yet eternally true.

Just as in composition, so also in performance, beauty should go before concrete expressiveness. An intelligent and expressive rendering of an instrumental work demands first of all the bringing out of the full beauties of harmony and melody. To play expressively means about the same as to play musically. Sensuous beauty of tone is demanded of every musical instrument.

All this will hardly be gainsaid in its relation to instrumental music, but when the attempt is made to apply the same rule to singing, the case is by no means so clear. The statement that sensuous beauty is the first requisite of artistic singing will hardly meet with acceptance. Yet the reason is not apparent why there should be a difference in this respect between instrumental and vocal music. This distinction is indeed made in many current works of musical criticism; the theory is quite widely held that concrete expression is the main purpose of song.

This idea of the proper function of song involves a contradiction in terms. For all that can be conveyed in words spoken language is more truly expressive than song. A competent elocutionist needs no assistance from melody or harmony to enable him to deliver convincingly a noble text. Whoever recalls the Othello of Lawrence Barrett or the Hamlet of Edwin Booth will probably agree that no musical setting could aid the hearer in understanding the meaning of Shakespeare's lines. The singer's task is not merely to bring out the meaning of a verbal text; for this purpose song is unneces-



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sary, as it can be done better in speech. According to his own statement of his theory of art, Wagner supported his text by music because the text alone did not suffice to voice his full meaning. To attain his end he combined the text with vocal melody, orchestral support, action, and scenery. For him the music conveyed a meaning not contained in the text, and to bring out this musical meaning he demanded that the text be sung musically.

Passages in great number might be cited from Wagner, in which the most exquisite melodies are composed for texts of very little poetic or dramatic value—the Liebestod, Tannhauser's prize song, etc. The only message conveyed in these passages is the musical significance, that imparted by their musical beauty, and to sing them expressly means simply to sing them beautifully.

Vocal music usually affords opportunity for the two types of musical expressiveness—the aesthetic appeal of tonal beauty and the concrete meaning of the composition. An intelligent delivery of the verbal text greatly facilitates the latter type of expression, but if this be attained at the expense of musical beauty, the whole value of singing as an art form is lost. The only meaning not contained in the spoken text is that embodied in the music. If this is not brought out by a beautiful tonal and melodious delivery, the text might just as well be spoken as sung.

Sensuous beauty of tone and musical delivery of melody are just as necessary in singing as in the playing of any solo instrument. More than this, pure musical expressiveness, that which conveys a message to the soul, is more readily attained by the voice than by an instrument. The sounds of the singing voice are at once the most beautiful and

the most plastic body of musical tone available in all the musical arts. Melody is never more lovely than when artistically sung.

Song can claim independent standing as an art; its own beauty gives it this rank. Its distinctive material is beautiful vocal tone, and its best effects are obtained through the artistic use of this tone in the delivery of melody. In delighting the ear song also uplifts the soul; but for the purposes of art it suffices that song be beautiful, because a moral effect results inevitably from its beauty. An understanding of the words to which a vocal passage is set is not at all indispensable to the enjoyment of the music. Intellectual grasp of the meaning of the text adds another phase to the appreciation, but that is not strictly speaking an element of the musical enjoyment. Vocal music does not demand to be understood any more than instrumental music.

Coloratura singing is the pure music of the voice. It is not adapted to the telling of a story or the expounding of a philosophic idea; even in the imparting of sentiment or emotion its scope is very limited. But it is beautiful, surpassingly beautiful. The sweetest sounds that can be heard by mortal ear are the tones of a perfect voice. And this beauty of sound cannot fail of its purpose; the how and why we do not know, we cannot describe the effect on ourselves. But there is some peculiar power in the mere sounds of a beautiful voice perfectly used which brings us right in touch with the universally good and true. It matters little who was the first to assert that florid singing merely tickles the ear, and that it is devoid of the power to touch the heart. Anyone possessed of the sympathetic gift to feel the currents of emotion which sweep over an audience when Melba sings her famous flute cadenza must realize the utter falsity of that notion. In some mysterious way this marvelous exhibition of vocal beauty and perfection lifts us out of our daily humdrum selves and enables us for a time to live and move in some higher sphere. Here emotion and passion have no place. Our experiences in this upper realm of the spiritual life cannot be recorded; but they are poignantly real, intensely

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true. There are secret recesses in our souls to which the facts of daily life do not often penetrate. The contemplation of pure beauty afforded in florid singing brings into activity forces in the human soul too mysterious to admit of definite statement and convincing analysis.

Coloratura is not the whole of the art of singing, but it is entitled to a place as a distinct branch of vocal art. It will probably never regain the position it once held as an important material of operatic performance, But there is still an immense field for bel canto in concert music and in song recital. The world would be much the better for a revival of the old art of pure singing.—*New Music Review*.

OUR LONDON LETTER

LONDON, ENGLAND, Jan. 12, 1910.

THE musical events of the past month have not been of remarkable interest and this is largely due to Christmas and its attendant festivities. One of the most important occurrences was the production on December 11th, of "Fallen Fairies," the new comic opera by Mr. Edward German, the libretto of which is by Sir W. S. Gilbert. Sullivan's distinguished collaborator has not written an entirely new book, but has remodelled and extended a play, entitled "The Wicked World," which was originally produced nearly thirty-seven years ago at the Haymarket Theatre. German's score is bright and musicianly, as would be expected of the composer

of "Merrie England," and "The Princess of Kensington," and should assist to revive the ancient musical glories of the "Savoy." A notable feature is the entire absence of men's chorus. The principal parts were taken by such capable performers as Miss Nancy MacIntosh, Miss Maidie Hope, Miss Jessie Ross, Mr. Claude Flemming, Mr. Leo Sheffield, and Mr. C. H. Workman. Since the first night Miss MacIntosh has been succeeded in the principal rôle by Miss Amy Evans, a young soprano, who has been gaining a high reputation on the concert platform.

An interesting feature in the New Symphony Orchestra's concert at the Queen's Hall, on December 2nd, was the inclusion of Sir Charles Stanford's Symphony, written in honor of the distinguished painter, the late G. F. Watts. The work received a fine rendering under the direction of the composer. Another unfamiliar symphony, Borodin's second found a place in the programme of the Queen's Hall Symphony concert on December 11th. This composition is full of life and color and was well worthy of revival. The other most important item in the afternoon's music was the fine performance by Moritz Rosenthal, of Saint-Saëns pianoforte concerto in G minor.

Dr. Richter conducted the concert given by the London Symphony Orchestra, on December 6th, at which two Symphonies, Brahms' third and Schubert's unfinished were performed. Mr. Granville Bantock's, "The Pierrot of the Minute," a recent composition which has been most favorably

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received in England and on the continent was also included in the programme.

The well known English conductor, Mr. Landon Ronald, has been engaged to conduct an orchestral concert to be given at Rome early in the New Year, under the auspices of the Royal Saint Cecilia Academy. Two important English works are to be performed, Elgar's Symphony and Edward German's "Welsh Rhapsody."

Mr. Thomas Beecham's season of opera at Covent Garden, to which reference has already been made, is announced to commence on February 19th, and to continue till March 15th. The repertoire promised includes a revival of Sullivan's "Ivanhoe," Strauss's "Elektra" (to be conducted by the composer); "A Village Romeo and Juliet," by Delius; "The Wreckers," by Ethel Smyth; "L'Enfant Prodigue," by Debussy, and "Tristan and Isolde," "Hansel and Gretel," and "Carmen." This is certainly the most interesting scheme from a musical point of view that has been brought forward in London for many years, and it is to be hoped that so artistic a venture will meet with the success it deserves.

A special sale of violins was held by Messrs. Puttick & Simpson, on December 8th, and a large number of instruments were disposed of. A Stradivari, which has already figured at one of these sales was knocked down at £675, but it is believed to have been bought in. Among the other instruments may be mentioned violins: by Grancino, £46; C. G. Testore, £65; Rocca, £40; P. Guar-

nerius, £100; Maggini, £70; A. & N. Amati, £140; Gagliano, £60; etc. A wonderful example of seventeenth century lutherie in the shape of a guitar reached the extraordinary price of £80.

A number of autograph letters of Beethoven, many of them of very great interest from a biographical point of view, were offered at Messrs. Sotheby's saleroom last month. They came from Austria and it is understood that they were sent to London by Colonel Hajdecki, an Austrian writer on music, who has written several erudite works upon the origin of the violin. The letters were sold for £660, and they will go back to the Continent to enrich a musical history museum in Germany.

With the passing of the old year we regret to have to chronicle the passing away of three prominent figures in English musical life. Dr. Ebenezer Prout, professor of music in the University of Dublin; Mrs. Henry J. Wood, the wife of the distinguished conductor, and one of the most artistic singers of the present day, and Mr. F. G. Edwards, the editor of *The Musical Times*.

"CHEVALET."

NATIONAL PHONOGRAPH ARTIST

AN HOONG, a Chinese comedian, who recently assisted the National Phonograph Company in making forty-eight Chinese records, fell a victim on December 29th, to the war of the Tongs, at present raging in New York's Chinatown. Hoong who had deserted the Say Sing, or "Four Brothers"

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Society" in San Francisco, and joined the On Leong Tong, had been commanded under threat of death to desert the latter organization. This he refused to do and the threat was quickly put into execution despite the extraordinary police precautions. Hoong, who was thirty-five years old, was one of the best known Chinese actors in the country, and a special favorite in San Francisco. He made his appearance in New York about five months ago in the Chinese theatre in Doyer Street, in "Daughters of the Thousand Dragons of the Sun." The play, which has since been stopped by the closing of the theatre, would have been finished in only six more months.

FROM THE CAPITAL

OTTAWA, January 22, 1909.

MR. CYRIL J. L. RICKWOOD, of Pembroke, has been appointed organist of Grace Church, and assumed the duties early last month. He came to Canada from England some five years ago, locating in Pembroke, where he has been very successful. At nine years of age he was a chorister at Ely Cathedral. Later he studied under Dr. H. P. Allen, of New College, Oxford. When quite young he held the position of assistant of Ely Cathedral. He was also organist and choirmaster of the "Old Independent" Church, Haverhill, as well as conductor of the Choral Union. While in Pembroke, Mr. Rickwood also organized a splendid Choral Society.

The Choral Society has announced its annual concert for March 10th in the Russel Theatre. The works to be given are "The Cross of Fire," by Max Bruch, and the "Blest Pair of Sirens," by C. H. Parry. The chorus numbers 25 voices and splendid progress is being made under the direction of Mr. J. Edgar Birch. The orchestral accompaniment will be provided by the Boston Festival Orchestral Club. For soloists the committee have secured Mrs. Edith Chapman Goold, soprano, and

Mr. Reinald Werrenrath, baritone, both of New York.

The Symphony Orchestra will give its first concert since its reorganization in the Russell Theatre, on the 27th January, and the second on April 14th. The committee who have undertaken the collection of subscriptions sufficient to put the Orchestra on an independent basis, have been very successful and sufficient funds are already in sight. His Excellency the Governor-General has always taken a very real interest in this organization and has written the secretary the following letter:

"Dear Mr. O'Hara,—I shall be delighted to attend the concert given by the Ottawa Symphony Orchestra on January 27, and I sincerely trust the attendance may be sufficient to put the Symphony Orchestra in ample funds to enable it to continue successfully its excellent work, and to defend at Toronto the trophy it won last year.

"However full the house may be on the 27th, I suspect it will be necessary to make up a purse to enable the Symphony Orchestra to go to Toronto. Their expenses are heavy, and I am not aware that any one has yet appeared in Ottawa to finance them through the days of their growing pains.

"I feel confident that as soon as it is known that this excellent and hard-working Society requires assistance to enable it to make a good presentation of the musical culture of the city of Ottawa, before the people of Toronto, they will be not less liberally supported than they would be if they played hockey instead of music.

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by its hard work been able to add lustre to the halo which surrounds the head of the Federal city. It would be lamentable if the brightness of this halo were diminished by any slackness on the part of the city in supplying the Symphony Orchestra with the necessary means for enabling it to continue its good work.

"I have been informed this morning by Senator Choquette that the people of Quebec contemplate making a vigorous effort to enable their Symphony Orchestra to have a chance of winning back from Ottawa, at the approaching competition at Toronto, that trophy which Ottawa the year before last succeeded in winning from Quebec.

"Yours sincerely,

"(Signed) GREY."

Concerts by Miss Dora Gileson, soprano, of London, England, assisted by Mrs. A. D. Cartwright, pianist; Miss Langdon, 'cellist; Mr. Arthur Dorey, at the piano, and three evenings of comic opera by the Hammerstein French Opera Comique, rounded out a very busy month. February too promises to be very busy. Already there are announced a song recital by Mr. Guy Maingey, baritone, assisted by Mrs. F. M. S. Jenkins, February 3rd, a Recital of Sacred Music in St. Alban's Church February 7th, by Mr. Edmund Sharp, baritone, assisted by Mr. Arthur Dorey; February 10th, Mark Hambourg, piano recital; February 23rd, a concert by the Beethoven Trio, of Montreal.

A new organ recently purchased by the Glebe Presbyterian Church, at a cost of \$3,000, and built by the Warrens, was opened with a recital by Dr. E. Harper, organist of St. Andrew's Church, assisted by Mr. W. J. Johnstone, tenor.


January has been a very busy month, musically speaking, including a very enjoyable piano recital, by Miss Grace Smith, the talented young English pianist, who has again been a visitor at Government House. Miss Smith gave a recital in Ottawa a year ago, but since that time she has made wonderful advancement in her art. She has attained a technical and intellectual mastery which makes her a thoroughly delightful artist.

St. Andrew's Church will buy a thoroughly up-to-date new organ, not a moment too soon, as the old one long ago encompassed its days of usefulness.

The Orpheus Glee Club will give its annual

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concert early in March in The Russell Theatre. This has been an unusually successful year for the Orpheus, who I hear are singing better than ever and have had to refuse membership to many good voices, their full allotment being reached long ago.

L. W. H.

OUR NEW YORK LETTER

NEW YORK, January 20, 1910.

No artist is ever more welcome to the musical public of America than Mme. Teresa Carreno. In fact Americans feel that she is partly a product of this country—at least if she is not quite that she comes under the influence of the Munroe Doctrine, being a Venezuelan. And another thing that should help to make her popular with audiences here is the fact that she was for a time the teacher of, and is always an admirer of Edward MacDowell, and a pioneer in the introduction of his music. At her recital on December 4th, she played a rather unusual programme, consisting of three Sonatas, the Chopin B flat minor, the Schumann G minor, and the MacDowell "Keltic," finishing the recital with three Liszt numbers.

Mme. Carreno seems to be developing a new quality in her playing. She is less strenuous and firing than formerly, but she has lost none of her great technique, and grasp, and it might be said that if she thunders less she sings more. Her art is of that commanding variety that goes to the root of things and exposes the subtlest meaning of the composition. She gave a splendid reading of the sonatas. The MacDowell "Keltic" sonata is not heard sufficiently. Like his three other sonatas it is a great work. If MacDowell had not composed anything but the "Tragic," "Eroica," "Nordi" and "Keltic" sonatas he would have been entitled to rank with the greatest composers of his day. Mme. Carreno played the work beautifully, and won her old time victory with the audience.

Among the chamber music concerts the joint appearances of Mr. and Mrs. David Mannes in sonata recitals for violin and piano have become popular Sunday evening attractions. Mr. Mannes is the concert master of the New York Symphony Orchestra, and Mrs. Mannes is a sister of Mr. Walter Damrosch, the conductor of that organization. They fortunately give their concerts in one of the most beautiful of New York theatres, David Belasco's Stuyvesant, the attractiveness of which enhances the programme. The two artists play well together, and give musicianly readings of their interesting programmes. One of the most interesting evenings they have given was on January 16th when they played Grieg's C minor, Beethoven's E major (Op. 30, No. 3), a Romance by Leopold Damrosch, and Cesar Franck's Sonata in A.

This Beethoven sonata, for some unknown reason, is seldom heard. The slow movement is a beautiful melody, and the entire work most entrancing. The Franck sonata was splendidly played by both artists, and proved again that the Frenchman was a giant of noble proportions; such strength and nobility and delicate beauty in one, and such har-

monic originality. Next season Mr. and Mrs. Mannes will give another series of concerts.

It is strange that Mme. Olga Samaroff does not appear oftener in New York. There are few woman pianists, who are her equal, and it is doubtful if she has a superior in her own sex. A better interpretation of the Schumann concerto has not been heard in New York for many seasons than the reading which Mme. Samaroff gave of it with the Boston Symphony Orchestra on December 9th. She possesses a fluent technique, a beautiful tone, and an interpretative ability which only the few chosen have. Mme. Samaroff is an American, hailing from San Antonio, Texas. Her maiden name was Hiskenlooper, and she is the daughter of General Hiskenlooper of the United States Army.

The inimitable Boston Orchestra, under Max Fiedler, played a rather aimless and boring Symphony, by D'Indy in B flat, and the Tchaikovsky, "Nut Cracker Suite." The orchestra always maintains its high standard of perfection—unsurpassed by any organization in the world, perhaps—except when it plays in the Victoria Rink in Montreal, with the rain beating a tattoo on the roof and trickling through on to the 'cello and drums. The rich quality of their tone, their remarkable precision and truly wonderful shading, proves them to be exactly what they are, and what they have the reputation of being—"an orchestra of soloists."

Great artists are an expensive luxury to support, but when two such stars as Mme. Lillian Nordica and Mmes. Teresa Carreno give a joint recital it indicates an event of the music season which attracts unusual attention. On Sunday afternoon, December 19th, these two great exponents of the art of song and the piano appeared in Carnegie Hall and presented a splendid programme. Unfortunately Mme. Nordica was not in good voice, and did not sing with that consummate ease and finish which usually marks her work. I heard her a few weeks before at the Hotel Astor and was surprised at the youth and great beauty, which her voice has retained despite an exacting and long career. Of course her art is always remarkable. Mme. Carreno was up to her usual and played, among other numbers, the Appassionata Sonata of Beethoven and MacDowell's "Barcarolle," "Hexentanz," and Concert Etude. Both artists were wildly applauded.

Mr. Walter Damrosch, the conductor of the New York Symphony Orchestra, continues to make interesting programmes. This year he has introduced a novelty in the shape of a programme of Debussy music, which he will give in the New Theatre on Sunday, January 23rd. Mr. Damrosch has his organization in good form this season. It is a fine body of players, and through long association with him it has gained much finish, which it would not otherwise have if the personnel were frequently changed to any great extent. The Sunday afternoon concerts this season are being held in the New Theatre, an attractive edifice for such concerts. On January 4th Mme. Carreno played the Grieg Concerto with the Orchestra and made a fine impression. The Symphony was Schumann's

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"Rhenish," and Strauss' "Don Juan" was on the programme. Mr. Damrosch is much in sympathy with the moderns, and he gave a spirited rendering of the Strauss Symphonic Poem. The Goldmark Scherzo ended the programme.

Two other orchestral organizations have held forth this month. The Philharmonic, under its new conductor, Gustav Mahler, is giving weekly concerts. The reorganized Philharmonic is a much finer orchestra than it was formerly. Mahler has turned out the old useless men and has replaced them with able and younger men. Theodore Spiering is the new concert master and he fills the position splendidly. Undoubtedly Mahler is a very great conductor—one of the greatest of the leaders of the day—and he has given some remarkable interpolations here. He is essentially modern. He taxes the resources of the orchestra to the utmost. Not a detail, not an effect escapes him, and the great brilliancy, dash and vitality of his readings is often thrilling. On January 7th he gave a truly inspired rendering of the Berlioz, "Fantastic Symphony"—a rendering that would have delighted the composer, no doubt, and he ended the programme with a stirring reading of the Prelude to "Die Meistersinger."

The importance of the occasion was enhanced by the fact that Busoni made his debut, playing the Beethoven "Emperor" concerto. I shall write more fully of Busoni after his recital on the 25th. Suffice it to say he made a most profound impression with the great interpretation he gave of the mighty Emperor concerto.

The Volpe Symphony, too, played on the 9th and the soloist was the concert master of the organization, Maximilian Pilzer—a product and development of the Volpe Orchestra. I have often referred to the excellent work this organization is doing. Nearly every concert shows improvement, and Mr. Arnold Volpe, the conductor, is doing most praiseworthy work, and the public is now appreciating the fact by attending the concerts in large numbers.

Those who read the foreign musical news have often seen the name of an American baritone, Mr. Horatio Connell, among the most successful singers in London. Mr. Connell has come back to America, and he gave a recital in Mendelssohn Hall on January 10th. He possesses a voice of great beauty and fine resonance, and he is a singer of intelligence and refinement. He presented a varied programme, ranging from Bach to the present day, and proved himself versatile in his range. No wonder he was popular in London, for besides his fine voice he is a splendid Handel singer, and England loves any one who can sing Handel. Mr. Connell has other English influences in his work. He is a trifle cold, and one always feels that he has much more behind what he is using both in the way of voice and sentiment.

After a triumphal tour of England and the continent the Flonzaley Quartette is back in New York. Their first subscription concert was given in Mendelssohn Hall on January 11th, and, if possible, they were better than ever. It is doubtful if such another quartette of strings can be found anywhere to-day. They have a tone quality that is unsurpassed, in its delicate richness; such ravishing pianissimos; such haunting beauty in the solo passages. It is one of the few quartettes in which the first violin does not forever try to dominate the ensemble. There is always exact balance, and it would be impossible to have greater precision in the ensemble and finer attention to detail. The Flonzaley Quartette does not strive for massiveness and weight, and it is remarkable for delicacy, finish and tonal beauty.

Mrs. Benjamin Lathrop, a talented lyric soprano, gave a recital in Mendelssohn on the 17th, assisted by Mr. Isidore Luckstone at the piano. She made a favorable impression despite a very bad cold, which hampered her considerably.

SYDNEY DALTON.

BUSONI, the pianist, at each of his appearances this season has been compelled to set aside the non-encore rule, which prevails with all of the great orchestras. In New York, with the Philharmonic; in Chicago, with the Theodore Thomas; and in St.

Paul, with the St. Paul Symphony Orchestra, the insistent and overwhelming applause of the audience has compelled him to acknowledge it by an encore.

FRANCIS H. COOMBS

MR. FRANCIS COOMBS, whose portrait appears on the cover of this number, is one of the many English musicians, who have made their homes in Canada. His earliest musical education was obtained in the choir of Worcester Cathedral, England, where he sang for seven years as a boy chorister. To give some idea of the work done by the English Cathedral boys, it may be mentioned that, in the ordinary course of training, they get a thorough grounding not only in the difficult music of the English Cathedral School, but in that of the great oratorios as well. As a solo boy at Worcester Mr. Coombs was called on in his turn to sing the great soprano arias from the Messiah, Bach's Passion music, etc. An early training of this kind lays a good foundation for future development.

Later Mr. Coombs was an adult member of the choir at Magdalen College, Oxford—a choir with a continental reputation.

In Canada Mr. Coombs has held several positions of importance. He was for some years choir-director in the Church of St. John the Evangelist, Montreal, where he had especial success with the training of the boys' voices, and for eight years he was music master, organist and choirmaster in Trinity College School, Port Hope, in which town he organized and conducted the Madrigal Society, a mixed chorus of seventy-five voices. Mr. Coombs is now organist and choirmaster of St. Alban's Cathedral in this city, where he has built up a good choir of fifty boys, and men. Speaking of the work of this choir, the Bishop of London and his chaplain, Rev. E. P. Anderson, (an acknowledged authority on church music), said, on the eve of their departure from Toronto, that the service at St. Alban's was the best they had heard in Canada. Mr. Coombs' remarkable success with the Glee Club of Trinity University is well known in Toronto, and has invariably received most favorable comment in the press.

As a teacher of singing Mr. Coombs is doing excellent work. Several of his pupils hold positions as soloists in churches in Toronto, Chicago and other places. One of them, Mr. Howard Russell, has recently been engaged to sing the baritone solos on forthcoming production in Guelph of Cowen's "Rose Maiden." In letters of appreciation from former pupils and others, Mr. Coombs is referred to as "a teacher possessed of the rare natural gift of teaching," and "a clear, painstaking and stimulating instructor." He is a member of the staff of the Metropolitan School of Music and has his private studio at Nordheimer's.

Manager John Wesley, of the Mendelssohn Piano Company, experienced good business during last year, and considers the immediate outlook better than for some time past.

FREDERICK C. THOMAS

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MUSIC IN MONTREAL

MONTREAL, January 20, 1910.

UP to the third week of January musical events were not too much in evidence in Montreal. On the occasion of the exhibition of Steinway Art pianos two concerts were given in the first week of January in Nordheimer Hall. On both evenings the hall was crowded, also the entrance hall. At the first concert Mr. J. B. Dubois, the well-known 'cellist played the "Elegy," by Massenet and "Kol Nidrei," by Bruch, among other selections, with splendid tone and delicacy. Mme. Froehlich had chosen a well-varied programme. She interpreted the Italian concerto by Bach in a most finished manner, and considerable interest was aroused by her clever rendering of the Sextette from "Lucia," played by the left hand only. Mr. Sehlbach sang Goring Thomas's "Night Hymn at Sea," and Gounod's "Chantez, Riez, Dormez" with 'cello obligato; this was loudly applauded. The second concert was exclusively devoted to Schumann. Mme. Froehlich showed her interpretative skill to great advantage in Papillon's, Op. 2. Among the eight Schumann songs sung by Herr Werner Sehlbach, of the McGill Conservatorium, perhaps the greatest impression was made by his fine rendering of "Moonlight," and "The Rose and the Lily, the Sun and the Dove," the latter was so enthusiastically applauded that Mr. Sehlbach was obliged to repeat it.

On the 10th January the fourth concert of the Beethoven Trio was given in the Windsor Hall before an audience considerably larger than has hitherto greeted the efforts of the Trio. The programme given was a very interesting one, and the numbers were splendidly played, Goldmark's Trio in B flat, Op. 4, being especially good. Madame Froehlich was the soloist of the evening. Her suite included several Chopin numbers, which she played with fine effect. Sauer's waltz, "Echo de Vienne," seemed to suit her temperament best, however, her work in this being particularly brilliant. Rachmaninoff's difficult Sonata for 'cello and piano was delightfully given by Madame Froehlich and Mr. Dubois.

On the same evening Dr. H. C. Perrin, director of the McGill University Conservatorium of Music, delivered an interesting lecture on Mannerism in Music in the Royal Victoria College. After summarizing what he considered to be the most natural influences which are brought to bear on a composer's manner or style, he established a comparison between the music of the northern and southern part of Europe. While the latter was more voluptuous and appeals more to the senses than to the intellect, he said, the other has a broader and more imposing effect and less superficiality. He discussed the mannerism of Handel and Bach, whom he set in opposition, and of Mendelssohn, Spohr, Brahms and Schubert. His discussion of the modern period was confined mostly to the great composers, Debussy, Brahms and Strauss. Illustrations of the vocal art were excellently rendered by Herr Werner Sehlbach, while Mr. O'Neil Phillips played with splendid effect, the

different styles of pianoforte composition. We sincerely hope that the Montreal public will soon have the opportunity of hearing Mr. O'Neil Phillips in pianoforte recital.

Sig. Emilio Gogorza and Mlle. Yolanda M  ro, the celebrated Hungarian pianiste, were billed to appear together in recital at the Windsor Hall, on January 12th. Unfortunately Mr. Gogorza was unable to appear, owing to a sudden breakdown. The concert was postponed till the next day when Mlle. Yolanda M  ro appeared alone. We confess that we never enjoyed a pianoforte recital more than that of Yolanda M  ro on account of her characteristic interpretation and her temperamental perfection. She completely dominated the technical difficulties of the pieces presented, and the piano was an instrument that responded to her every caprice. The following was the evening's programme: Capriccio Sis moll, Mendelssohn, Etude Op. 25, Valse Op. 10, Nocturne E minor, Scherzo C sharp minor by Chopin, Tolle Gesellschaft by Dohnanyi, Serenade Rachmaninoff, Ballet music aus Rosamunde, Schubert, Valse Intermezzo by Merkle, Liebestraum and Second Rhapsodie by Liszt.

On January the 14th, the distinguished French Canadian pianist, Emiliano Renaud, appeared with the Montreal Symphony Orchestra. Mr. Renaud acquitted himself with honors, and his playing was much appreciated by the audience.

The performance of Rossini's "Stabat Mater" won golden opinions, Wednesday the 19th, from an audience which overflowed the seating accommodation of St. Paul's Presbyterian Church. Many stood during the whole of the performance, and were glad to do it. The "Stabat Mater" is a difficult work, particularly the last chorus, which is contrapuntal in style. It was finely rendered. Another number beautifully rendered was the "Inflammatus," sung by Miss Fitzgerald, who also took part with Mrs. A. F. C. Ross, in the duet, "Quis est homo?" Mr. Carter sang the solo, "Pro peccatis." The tenor was Mr. Tedford. The performance was under the direction of Mr. F. H. Blair. The choir numbered seventy-five voices, and the performance will be repeated next Tuesday night.

S.H.

HOW TO BECOME AN OPERATIC SINGER

BY MADAME TETRAZZINI.

IT is a somewhat difficult matter for any operatic singer to give "hints" on her profession, for a great singer is, like the proverbial poet, born and not made. By this, however, I do not mean that the would-be "star" of the operatic stage need not study, for nothing has ever been achieved by the most gifted artiste of any profession without real hard work and conscientious study. The talent or genius, as the case may be, is there, but careful study is required to perfect the student in the technique of her art.

Irrespective of this, however, two natural gifts are absolutely necessary before one can attain to a really high standard of perfection either on the operatic or concert stage, and unless she be pos-

sed of these two indispensable gifts—a fine voice and a “heart”—I would not advise anyone to take up singing as a profession. The ranks of the mediocre performers are already overcrowded, and real talent must be shown before a position in the musical world can be obtained.

The life of a great singer is one of strenuous hard work, even when her position in her profession is assured; and besides a beautiful and sympathetic voice a good constitution will be required. An evening's operatic work is very fatiguing, and the strain on the physical health of the artiste is no trifling consideration.

Then, the would-be singer must be an enthusiast, she must really love her work, and think no sacrifice made in connection with it too great, no work too hard; neither time nor trouble must she grudge in connection with it, for much time has to be spent in practice to obtain a perfect control over one's voice.

For myself, I may almost say that I was “cradled in singing.” All my family were musical, and several of my elder sisters have achieved good positions in their profession. In fact, my parents were not much inclined to let me take up singing, as they thought that one *prima donna* in the family was as much as they could reasonably expect, and as my sister had already been acknowledged a most gifted artiste, they were not inclined to let me enter the profession. However, I had my way, and I am sure that, were they here now, they would be indeed glad that I did.

I am afraid that I cannot give you many “hints” on how to sing, for I believe that the true artiste sings because she must, and she seldom knows how or why; but I would say to the student—Consider the compass of your voice, and see if you cannot add higher or lower notes to it by training, though not by straining it. Practice often, but for a short time only at each practice, and never attempt to sing when you are physically fatigued. Attend carefully to your respiration and enunciation; for the former will, if neglected, retard your progress in the art of singing, and a bad enunciation always mars the effect of an otherwise good voice.

Hear all the great singers you possibly can, for this is a training in itself. Curiously enough I had never heard either Patti or Melba until quite recently; and then it was only on a gramophone, which, though very good, is not quite the same thing. Not long ago I was singing in San Francisco, when Madam Melba was there, and I was most anxious to hear her; but as I was performing at the Tivoli, and she was at the Alhambra in the same town, and as both the performances were at the same time, it was quite impossible.

A singer's life is not all rose-leaves, and the beginner often finds it hard to make her way in the professional world at first; but talent must come to the front in the long run. “They can conquer who believe they can,” and the will to conquer and win the laurels of fame will help largely in the winning of them. The girl with a fine voice and a “heart,” who perseveres steadily, must win her way

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in the end; but cultivate carefully this gift of “heart,” for without it no singer, be her voice ever so clear and fine, can hope that her songs will go straight to the hearts of her audience. “That must come from the heart alone which shall truly go to the heart again,” and unless a singer feels what she is singing herself she cannot expect to make her audience feel it. For myself, when I am singing, I forget everything except my part. My favorite rôle is Lucia in *Lucia di Lammermoor*, and when I am singing in this I am no longer Luisa Tetrassini—I am simply Lucia, and as such I reach the hearts of my audience.

ELMIRA NOTES

THE Elmira citizens regret the temporary disbanding of the Elmira Musical Society's Band. Bad luck, and perhaps poor business methods on the part of the executive committee caused the trouble. The Band has for the last six years been a source of pride and pleasure to the citizens.



DR. FISHER'S STUDIO

STUDIOS IN THE TORONTO CONSERVATORY OF MUSIC

I.—DR. EDWARD FISHER.

THE present quarters of the Conservatory of Music, situated on the corner of University Avenue and College Street are, as everyone knows, admirably adapted to the needs of such an institution both as to site and surroundings and also as to the elegance and comfort of the interior appointments. The ground floor of the main building contains in addition to the Music Hall, reception and reading room, general offices and lecture hall, many delightful studios, chief of which is the spacious double apartment bearing on one of its doors the brass plate with the words, "Musical Director."

It was with the intention of meeting Dr. Edward Fisher in his studio that the writer entered the Conservatory on one of the bleakest, darkest afternoons of the New Year, 1810, to be greeted by a flood of light and warmth, the hum of busy voices and the sound of distant organ notes. Speaking generally the old "Grub St." style of educational premises and teaching rooms is probably forever a thing of the past; modern tastes demand and modern conditions have made possible the fortunate

union of comfort and elegance already mentioned which characterizes the leading studios of Europe and America, and which is happily conspicuous in the Toronto Conservatory of Music.

The impressions created by a visit to Dr. Fisher's studio must at all times be of deep and harmonious repose. From the white and cream walls to the plain dark floor and quietly tinted Oriental rugs all is in keeping and seems to breathe an atmosphere of dignity and refinement. There are no loud colors, no violent contrasts nor patterns, no stripes or checks to catch the eye. The furnishings are in accordance with this unobtrusive coloring and suggest that they have gradually accumulated around their owner during years of service and steady consecrating to work a contrast to the "fittings" and replenishings that arrive by the roomful in the upholsterer's cart. Decoration there is, and beauty; pictures carefully chosen, books and engravings, a cast or two, photographs of friends and celebrities, a carved chair, a stately desk, but all decoration is kept subservient to the true educational and artistic uses of the room. The tall windows face the sunset and whether the skies be those of winter or summer the pleasant open spaces outside relieve the eye from the tension of ivory keys

and music sheet. In the larger of the two rooms stand the pianos selected by Dr. Fisher for the use of his pupils: a grand and an upright, both from the long-established house of Mason and Risch, which speaks well for the reputation of this leading firm, and also attests to the interest shown by the Director of the Conservatory in Canadian manufactures. A full sized Virgil Clavier is another feature of the studio, which commends itself to the initiated as a valuable adjunct to the piano.

Till the opening of the new artists' retiring-room a few months ago it was the custom after recitals of merit in the Music Hall for the artists to meet their friends in the Director's studio and many interesting memories will long survive of such pleasant occasions when Dr. Fisher's innate courtesy was felt by all. Business gatherings and Board meetings have also been held there and in the retirement of this sanctum Dr. Fisher is to be met, by appointment, by the very large number of people who are constantly seeking his advice or encouragement. The immense success, which has attended the Conservatory under the guidance of its original founder and still energetic and enthusiastic Director is now widely recognized, making it one of the leading music schools of the continent.

TILLY KOENEN

(From *Evening News, Buffalo, N.Y.*, Jan. 9, 1910.

"If you go to no other concert this season don't, I beg of you, don't miss hearing Tilly Koenen," one of the most discerning judges of music Buffalo has ever known, wrote the other day to a friend concerning the great Dutch contralto, who is to give a song recital on Friday evening of this week. "She has everything in her favor," continued the writer, who is not given to excessive enthusiasm and whose musical taste has been cultivated by

years of study both in this country and abroad. "She has a wonderful voice, deep, rich, full of melody, bubbling over with laughter, vibrating with pathos. It is one of the most perfect contraltos I have ever heard. Then she had temperament to a remarkable degree. She puts her inmost soul into her songs and the joy of life is strong within her. Then, in a joyous burst of melody, she floods you with sunshine and the gladness of spring. Hear her, hear her, and get all your friends to go; otherwise you will miss one of the treats of a lifetime.

HAMILTON NOTES

HAMILTON, *January 2, 1910.*

SINCE last writing Christmas has passed, during which season the music given by the city church choirs showed a decided improvement both in selection and performance.

On January 1st Mr. W. B. Hewlett gave his monthly recital when R. S. Pigott recited a poem by Bjornson, and "Enoch Arden," with piano accompaniment.

The Central Methodist choir gave a concert at which George Fox was the particular star, and the choir presented general numbers in good style.

The Hammerstein Opera Co. gave us two nights and a matinee, presenting "Carmen," "Mascotte," and "Lucia." The solo performance was fine, the chorus disappointing (and apparently unprepared) the audience was moderate in size and enthusiastic in quality.

There has been little else doing. We are waiting anxiously for our "Chorus" season on February 1st, 2nd and 3rd.

J. A. P. A.

THE "RUSSIAN STRAD"

GEORGE HART & SON, the eminent violin dealers of London have acquired a very fine Strad violoncello, known as the "Russian" Strad for a very high price. It is in a remarkably fine state of preservation and obtains its name from the fact that it reposed for a great many years in St. Petersburg in the possession of a Russian nobleman, an excellent amateur.



TILLY KOENEN

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TORONTO CONCERTS

On December 30th Dr. Torrington and his combined festival choruses gave a very illuminative production of "The Messiah" at Massey Hall. The chorus was in fine form and sang with a solid volume of tone of uniformly good quality. The male section was considerably stronger than usual, to the great benefit of the *ensemble*. Dr. Torrington received numerous congratulations after the performance on the masterly way in which he had directed the work. There was an excellent quartette of solo vocalists consisting of Miss Eileen Millett, Mrs. Carter Merry, Mr. E. C. Towne, tenor, of Chicago, and Mr. Frank Croxton, bass, of New York.

On the 13th of January Signor Vega gave a concert at Association for the purpose of introducing some of his gifted pupils. The most appreciated singing was that of Signor Caruso, a most promising tenor with a fine voice, brilliant and sonorous, Mrs. A. S. King and Miss Robin Wilson. These three acquitted themselves remarkably well, and it may be mentioned that both the ladies revealed appealing voices of sympathetic charm. Some choral selections from "Samson" were given in a very creditable manner, the more especially so considering the singers had not had more than ten rehearsals.

THE National Chorus, conductor Dr. Albert Ham, reached the climax of their achievements at their two concerts on the 18th and 19th of January. The programmes were exceptional in character, inasmuch as at the first concert they gave the prologue from Arrigo Boito's opera, "Mefistofele," and on the second night, the finale to the first act of Wagner's "Parsifal," the chorus in each case being supplemented by a celestial choir of thirty well trained boys. The writer preferred the Boito selection as being more effective in the concert room. The Wagner selection was most difficult of execution, both for chorus and orchestra, while the solos are not particularly gracious for the singers. One regretted that the boy choir did not have more to do, their voices were so sweet and true, and they reached the high A and B with so much certainty and without suspicion of falling off in quality of tone. The successful manner in which Dr. Ham carried his forces through the complexities of the Wagner score constituted one of the greatest triumphs of his career in this city. His adult chorus was of fine texture of voice in all sections with a pronounced raising of the standard of quality and power in the male sections. The soloists were Mrs. Faskin Macdonald, of Hamilton, in Hiller's "Song of Victory," and Mme. Mascha von Neissen Stone, soprano-mezzo of the Metropolitan Opera House, New York; Mr. Frederick Weld, of New York, with Mr. Rhynd Jamieson, Toronto, as supplementary baritone, in the part of Titirel in "Parsifal." Mme. Stone scored a splendid triumph by reason of her rich sympathetic voice and artistic interpretation.

Mrs. Macdonald made a very favorable impression; her attractive soprano and intelligent singing winning general favor. Mr. Weld had a trying time

in the somewhat monotonous music of Amfortas, in "Parsifal," but came out successfully from the ordeal. Mr. Jamieson most creditably sang his sombre music and adhered to the true pitch, despite the difficult intervals. The occasion marked the engagement of the Toronto Symphony Orchestra as the associate organization in place of a foreign orchestra. Our local musicians fully justified the experiment for they played splendidly and in the extremely awkward Wagner music, nobly responded to the executive demands on both strings and wind. In their own selections the orchestra reached the concert standard.

A. W. FITZSIMMONS

MR. A. W. FITZSIMMONS, our London, England correspondent, is quite a factor in the musical life of North London. He is honorary secretary of the North London Orchestral Society, which has a strength of one hundred players, and which was



A. W. FITZSIMMONS

founded in 1892 for the study of the best classical and modern music. The president is Sir Charles Villiers Stanford, Mus. Doc., and the conductor, Lennox Clayton. The orchestra is recognized as one of the leading organizations of its kind in London.

JAMES GALLOWAY, A. R. C. O.

Organist and Choirmaster of the Church of St. Mary Magdalene, Toronto. Director of Musical Studies at Pickering College, Newmarket, Ont.

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OPERA & DRAMA

THE TORONTO THEATRES

The period for trying out novelties having passed, the middle of the theatrical season in Toronto has witnessed the production of tried successes with a certain quality of durability. Some of the plays had previously been seen in this city and others were known only by their fame in other cities. The most important of these has been "The House Next Door," by Mr. J. Hartley Manners, a little piece, which as a dramatic structure, can hardly be regarded as more than a farce, but which since it is written about a thesis demands almost as much consideration as though it were a drama of ideas. In the great capitals of the world, drama founded on various phases of the Anti-Semitic movement, has had a sudden popular growth and since the theatrical business is largely in the hands of the Hebrews it is quite certain that any actable play which tends to give the Israelite a "square deal" has the open sesame to effective representation. "The House Next Door" is a play which I saw with a great deal of enjoyment, but I cannot say that it left me any more desirous of welcoming a civilization in which Jewish influences should be dominant than I was previously. In the first place Mr. J. Hartley Manners, in presenting his thesis has pitted two extreme instances against each other. His representative Jew is a man of the higher intellectual type, a genius in finance and a man of fine artistic tastes. In the great cities there are no doubt many wealthy Jews of this type. In addition he has made him a man of almost inhuman unselfishness and forbearance and one begins to doubt whether there are many Sir Isaac Jacobsons in the synagogue; indeed whether he would be representative of the Presbyterian or any other religious body. His dramatic antagonist, Sir John Cotswold, on the other hand is as exaggerated in a darker way. He is no more representative of the British aristocracy or of Christian civilization than Sir Isaac is a true Hebraic type. He is simply a bundle of nerves, prejudices and puerilities. His pettiness is almost as inhuman as Jacobson's goodness. In this country we have no real conception of what constitutes the basis of Anti-Semitic prejudice in European lands. While it takes many low and violent forms it is in a large degree the protest of a refined and highly developed civilization, founded on culture and breeding, against a glittering materialism which would make the almighty dollar the sole important thing in life. That is why the finest flower of the civilization in the older lands is anti-Semite in sentiment. Admittedly the Jew has an artistic strain in him, which has been a vivifying force in music and to a very limited extent in litera-

ture. He makes no beautiful pictures,—there are no Parthenons or Gothic cathedrals in his past. Yet the Jew is aggressive and arrogant. He would impose his will on the world. Even a Christmas carol and a few gifts to the poor in the public schools at Yuletide offend him and he would, where he is in a majority, deprive the Christian child of these enjoyments. This is natural for he still regards the Jew, whose spirit is abroad at Yuletide as an outcast, so radically opposed is all Christian teaching to the genius of the Jewish people. On the sole occasion when the Greatest Being, born of the Jewish people spoke harshly, it was of the Jewish people of his time. He called them a "generation of vipers." Anti-Jewish prejudice so vile when it leads to cruelty and oppression is not wholly devoid of an intellectual basis and we need not be any harder on the Christian who is repelled by Jews, than on the Jew, who would make the Christian a dog without the gates were he not kept in check. Clever as is Mr. Manner's play in spots, there is too much special pleading in it to rank as a sane and well considered work of art. The acting of it was admirable and one of the most delightful comedians of the English stage, Mr. J. E. Dodson, does wonders with the character of the titled Jew-hater. His mellow voice, his command over his audience, his fluency of gesture and facial expression, enable him to make the most of every element that the rôle possesses. His only artistic sin is a tendency toward exaggeration. At the moments when he is most humorous he is apt to continue the fun a second too long. For this reason his artistry falls short of that of Sir John Hare, or of the late Felix Morris, two great artists whose names at once return to the mind of the experienced playgoer, when he comes upon the stage.

I have devoted considerable attention to "The House Next Door" because it has one great merit in my eyes. It deals with something else than the contest of the sexes. While it possesses a double barrelled love story it gives us something beside mere sexual sentiment to think of. Personally I would have the stage an open forum for the discussion and analysis of every decent theme that springs from our complex civilization. The most healthful thing that could happen to the drama would be the banishment from the stage of all love stories for a period of say five or even ten years. This would force the playwright and the playgoer to turn their attention to other serious and interesting things of life. Some weeks ago when I went to see "The Battle," I sat beside two women who apparently had not the slightest comprehension of the issues being discussed upon the stage. Their sole

subject of debate was which girl was going to "get" the leading juvenile at the end of the play. When matters ended satisfactorily and the wrong girl went about her business one woman turned to the other triumphantly and said, "I knew she wasn't going to get him." The reason that these women approached the play from this oblique point of view was because playwrights have taught them to think that the only problem worth treating on the stage is which girl will "get" the hero, or its reverse, which fellow will "get" the girl. One reason why Henri Bernstein's drama, "The Thief" is so interesting on a second hearing is that it leaves out courtship and deals in a thorough manner with the most serious problem that could face a husband in a healthy and human way. It was interesting to study the ripe and finished acting of Mr. Herbert Kelcey as the husband of the woman whose morals consist solely of fidelity to the man she loves and who has no instinct for honorable dealing in the other relations of life. In the production last year Mr. Kelcey played the rôle of the father, who is grief stricken at the supposed crime of his son, and did so in a most refined and moving manner. It never struck me before that he was versatile until I saw his minute painting of the complex emotions of the honorable man who is bound to, and loves a thief and a very mean type of thief at that. The careful manner in which he built up his climaxes, the sustained interest and subtlety of his creation stamped him as an actor of the first rank in modern rôles. Mr. Charles Dalton, the only other actor I have seen in this part, shot his bolt at the end of the great scene in the second act. The final episodes seemed tame and perfunctory. Mr. Kelcey showed the skill of the trained intellectual artist by the manner in which he depicted the moods of the man to the very drop of the curtain and his most touching acting was in the last few minutes of the drama.

Miss Maxine Elliott, whether she recognizes the fact herself or not, cannot act, but she can at times make good breeding and deportment serve for something which seems very like good acting. Moreover she is beautiful and beautiful in that queenly way which is permanent. This does not mean that she has passed the meridian of youth. Under our latter civilization we have ceased in a measure to treat women as child bearing machines, whose bondage begins with marriage and ends with death, and a woman is still young at forty. Miss Elliott is still this side of forty. She is statuesque and wholesome looking in the same sense as is the Venus de Milo; and she is almost as inanimate. "Deborah of Tod's," by Mrs. Henry Le Pasture, is a pretty little play without much intellectual import and it possessed a scene which illustrated one's meaning in saying that Miss Elliott is able to make good breeding take the place of acting. It is the scene in which Deborah tells her stepson that she has paid his debts. She played this with a delicacy and discretion that the average young actress who springs up like a weed in our unorganized theatre could not attain to because she has not been taught.

The success of this little English play was largely due to the skill of the London actors, headed by Mr. O. B. Clarence, by whom she was surrounded. "The Inferior Sex," by Mr. Frank Stayton had topical interest even if it does deal with an old theme, —the conquest of a woman hater by a charming girl. For its success it requires a sparkling comedienne, and while Miss Elliott may beam she never sparkles. In this play she had the support of a most skilled and agreeable actor, Mr. Arthur Byron.

"Detective Sparkes," despite the lively acting of Miss Hattie Williams failed to impress itself on the memory in any permanent manner as a really good farce like "The Private Secretary," for instance, should. It is one of those pieces that you go and laugh at and then come away wondering what on earth you found to laugh about. Miss Williams is handsome and animated and her vivid facial expression compensates in some degree for her lack of skill in making her points. Five years of serious application should make an excellent comedienne of her.

"The Blue Mouse," with its bewildering series of episodes wears pretty well for a farce, and was the occasion of really skilful character acting by Miss Mabel Barrison, who it is hardly necessary to remark is a Toronto girl. The rôle she plays, that of the Salome dancer, who has been engaged as the chief operator in a confidence game,—is one that would lend itself easily to exaggeration, vulgar posing, and nasty innuendo. Miss Barrison played it in a straightforward manner. She was discreet and she was humorous and best of all she was apparently quite unconscious of her audience. On the contrary, Mr. Harry Conor, the veteran farceur, who played the object of the cerulean damsel's wiles, while undeniably droll, was absolutely conscious of his audience all the time, and for this reason was constantly out of the picture. It is an essential of good acting in farce that what seems ludicrous to the audience should seem entirely serious to the actors. This essential Mr. Conor does not appreciate.

One deplorable episode one must chronicle, and that was the violence done to a delicately conceived and original little drama, "The Climax," by a company of incompetents. How Mr. Edward Locke, the author, could consent to the ruin of his play, by the company which presented it passes comprehension. It was the more inexcusable when one reflects that the cast required is so small that a company of the best actors procurable could have presented the play to comparatively small receipts and the production would still have yielded a handsome profit. The fault unquestionably lay with the manager, Mr. Joseph Weber, a New York Hebrew, whose comprehension of the continent of North America is limited to "The Great White Way." The eighty millions or more of people who do not live in New York are "Reubs," inhabiting "the tall timbers." They would not know good acting if they saw it,—these poor "Reubs" of Toronto, Montreal, Cleveland, Detroit, Buffalo and other "burgs." When they refuse to patronize such productions as "The Climax" it simply confirms the belief of Mr. Joseph

Weber and those of his like that these are "jay towns."

Apparently there is something of the Broadway Hebrew's attitude toward the rest of the continent in Mr. Oscar Hammerstein. It accounted for the recent fiasco of his week of grand opera in this city. No reasonable person expects that, under present conditions, when grand opera stars receive remuneration prohibitive to smaller cities,—we shall hear grand opera given as it is heard in the great centres of the world. But the smaller cities have time and again shown their willingness to patronize grand opera presented by singers of secondary talent provided that the ensembles were effective and there was some attempt to give the works with reverence and enthusiasm. A week of grand opera interspersed with opera comique was announced, but when the productions were given the company had not enough singers to cast them. There was no contralto, to sing the music required of her in the sextette of "Lucia," or of the Gavotte in "Mignon." During the early part of the week there was no basso here to sing the rôle of Mephisto. Two splendid baritones were in the company but one of them, Signor Pignataro, went away after the first performance and Mr. Dufour was compelled to sing six times though he stood the strain magnificently. The company lacked a sufficiency of competent tenors and had to overload Signor Russo with a consequence that he discreetly evaded arduous work for his voice whenever he could. There were isolated performances of real power and interest like Mr. Laskin's Mephisto in the latter part of the week. There was some beautiful singing by a most promising young artiste, Mlle. Vicarino, who sang too frequently for the good of her voice. At the same time there were several skilful opera comique artists lying idle and the chorus which was excellent and vivacious in "La Mascotte" and "The Chimes of Normandy," did not seem to have been rehearsed for the grand opera performances in anything like an adequate way. Contrast the disastrously small receipts of the week with the very large returns earlier in the season by the so called National Opera Company. Except in the matter of tenors, the latter had artists that equalled five or six of those in the Hammerstein organization. Yet they did everything in ship shape fashion, in an interesting and vivacious manner that made some allowance for the critical intelligence of the auditors, and they were rewarded beyond their expectations. Any kind of ragged ensembles is assuredly not sufficient, even in itinerant grand opera. Mr. Harry W. Savage could have given Mr. Hammerstein some sound advice on this point.

It may be due to the fact that business is reported to be bad in most cities, great and small, but the number of large musical organizations travelling this season seems to be smaller than in the past. A season or two ago the number of these organizations seemed to be limited only by the number of show girls and chorus singers available. Such productions as have been seen have been rather mediocre, depending solely on spectacle and the fame

of one or two principals. There was "The Rose of Algeria," for instance, which was a riot of gorgeous color and nothing more. There was also an English work in the course of revision, "King of Cadonia." This was originally by Sidney Jones, but whether it will be by him by the end of the season is questionable. The interpolations of the New York composer, Mr. Jerome Kern, turned out to be tuneful and pleasing, however. Some of them were necessary to provide Miss Marguerite Clark, the diminutive but graceful star with something to sing. In London the leading rôle was rendered by Miss Isabel Jay, a soprano of distinction, but Miss Clark could not sing the music, and according to custom the piece had to be cut to fit the star. The entertainment as a whole was cheering, but not inebriating. Neither was there anything to intoxicate one's senses in "Marcelle," in which Miss Louise Gunning showered her pearly notes on delighted ears. Without Miss Gunning and a bevy of pretty girls the entertainment would have been nil and even with the star it is a case of "Vox et preterea nihil." In almost the same terms could Miss Grace Van Studdiford and "The Golden Butterfly" have been disposed of a few weeks earlier. But we should be grateful for the "Vox" for all too frequently is it a case of voice and condemned little of that.

HECTOR CHARLESWORTH.

January 25, 1910.

EDMUND BURKE TO TOUR IN CANADA

MONTREAL, January 20, 1910.

CABLE advices from London state that Edmund Burke, the famous Canadian basso, now singing at the Hague, will make a tour of Canada this autumn in company with Miss Alys Bateman, the eminent coloratura soprano, who was heard in various Canadian cities, but not in Montreal, a few years ago. Miss Bateman is one of the most popular sopranos in London, and to her initiative the Union Jack Club was indebted for the two great concerts at the Albert Hall and Queen's Hall, at which their Majesties with the Prince and Princess of Wales and other royalties were present.

Mr. Burke has just been engaged to make his debut with the London Philharmonic Society, at the concert at Queen's Hall, on February 10th. He will sing a new dramatic scena composed by Landon Ronald, who besides holding high rank among the younger composers of Britain, is also the conductor of the Philharmonic.

Mr. Burke has only been heard once in Montreal since he left to take up grand opera work, in which he has rapidly risen to the front rank of European singers; and that one appearance here three years ago was missed by many of his friends because it occurred during the worst storm of the year. He and Miss Bateman will give some eighteen to twenty concerts, going right through to the coast.

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WOMEN'S MUSICAL CLUB

THE Women's Musical Club, who are ever noted for their progressiveness, have engaged the "Flonzaley Quartette," to appear at the Conservatory of Music, on Saturday, February 26th. This famous Quartette was founded in 1903 by Mr. E. J. de Coppet, to play at his Swiss residence, "Flonzaley Villa," from which the Quartette took its name. The fame of their soirees soon spread abroad and they were induced to undertake European trips which met with great success. Last season they visited America for the first time and everywhere aroused the greatest enthusiasm. The "Flonzaley Quartette" is one of the most remarkable organizations in the world for the exposition of chamber music. Its members are all of Latin race, and each one has bound himself not to teach, play in any orchestra or do any ensemble work outside of their own quartette, and its original personnel remains unchanged, as follows: A. Betti, first violin; A. Pochon, second violin; Ugo Ara, viola and Iwan d'Archambeau, 'cello.

The January meetings of the Club were well attended and the programmes were of more than usual interest. On January 6th, the Brahms Trio provided the music, and gave Mendelssohn's D Minor, and Brahms's Op. 8. On January 13th Mrs. R. J. Dilworth gave a song recital with Mrs. H. M. Blight at the piano. The programme included songs by Tchaikovski, Grieg, Wolf and Strauss, all of which were sung in good style and gave much

pleasure to the listeners. The next meeting was devoted to Beethoven and Brahms. The programme was arranged by Mrs. A. W. Austin, the performers being Mrs. Lorne Stewart, Miss Lela Hoover, Miss Mona Bates, Miss Mary Morley, Messrs. H. A. Wheeldon and R. Hollinshead.

At the last meeting of the Heliconian Club, of which Miss Mary H. Smart is president, the question of purchasing a club house was discussed. It was decided, however, to postpone the matter for the present and the Club will hereafter meet fortnightly in the rooms of the Arts and Letters Club. The object of this organization is the promotion of musical and social intercourse amongst the professional women of Toronto and the entertainment of those who visit the city. The Club has now eighty members, the requisite for membership being that of a professional, whether musician, artist or journalist.

A delightful drawing-room musicale was recently given by Miss C. Davidson, when the following musicians contributed towards a charming programme, which was much enjoyed by the guests present. Miss Marguerite Waste, and Mr. James Trethewey, violinists; Miss Florence McKay, pianiste; Dr. C. F. Colter, baritone; Mrs. Colter, soprano, and Dr. Russell Marshall, accompanist.

The newest musical organization in the city is the "Wagnerian Club," which has for its object the culture and refinement of the younger musicians. The excellence of their first programme which was given on January 24th is an assurance that much

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pleasure and profit is in store for the members of this young and somewhat ambitious club. The musical part of the programme was as follows: Piano: Fourth Mazurka in Bb, Op. 103, Godard, by Alma Skinner and Prelude in C Sharp minor, Rachmaninoff, by Miss Vera Hamilton. Vocal: Short Songs, Aylward, by Miss Ethel Reynolds, and Miss E. Hurst; Violin: Romance, Wieniawski and Humoreske, Dvorak, by Miss Rachelle Copeland. Mr. Arthur George gave several selections, which added much to the pleasure of the evening.

A. V.

SCHUBERT CHOIR

The following are the two most excellent programmes, which Mr. Fletcher and Mr. Paur have prepared for the Schubert Choir concerts.

First night, February 21st. Overture, "Sappho," Goldmarch, Pittsburgh Orchestra; Motette and Soprano Solo (From the Opera "King Thamos," Mozart), "Godhead Throned in Power, Schubert Choir, Mme. Jomelli and Pittsburgh Orchestra; "A Midsummer Night's Dream," Mendelssohn, "Overture," "Scherzo," "Nocturne," "Wedding March," Pittsburg Orchestra; Choruses (Acapella), (a) Male Chorus, a Paston, "In the Forest"; (b) Ladies' Chorus, "The Night has a thousand eyes," (c) Motette, Bebrabinis-gesang (first time in English), Kahn, The Schubert Choir. Aria, "Infelice," Op. 45, Mendelssohn, Mme. Jeanne Jomelli; Short Oratorio, "Zadok the Priest," Handel, the

Schubert Choir. "The Last Sleep of the Virgin," Massenet, the Pittsburgh Orchestra.

Tuesday, February 22nd. Vorspiel, "Meistersinger," Wagner, Pittsburgh Orchestra. Dramatic Scene, "Glory of God in Nature," Schubert, 8 part chorus, Mme. Jomelli and Orchestra; Spinning Chorus, "from Flying Dutchman," Wagner, Mme. Jomelli and ladies' voices; Motette (a capella), "O Praise Ye," Tschaikovski, Schubert Choir. Brahms' colossal work, Symphony in C minor, Opus. 68 four Movement: "Four Vocal Dances," Schubert (first time in English), "Tender Music," "I'm over young to marry," "As the watcher longs," "Come dearest, Come"; Male Chorus, "Just being happy," Jacobensere; Aria, "Tristan and Isolde," Wagner, Mme. Jomelli and Pittsburgh Orchestra. 8-part Chorus, "Weary Wind of the West," Elgar, Schubert Choir; Rhapsodie, "Espana," Chabrier, Pittsburgh Orchestra.

For their fortnightly trips this winter the Toronto Travel Club have chosen Germany, and many a pleasant hour will be spent in the cultured atmosphere of the Fatherland; at Weimer, with Liszt; at Frankfort, with Goethe; at Nuremburg, with Durer, studying many places of historical interest and people of note from the time of Luther and Klopstock. At their last meeting, Madame Farini gave two recitations, "The Violet," and "Heather Rose," by Goethe, after which Mrs. John Walker sang the two poems with musical setting by Mozart and Schubert.

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GOOD FRIDAY CONCERT

MANAGER WILLIAM CAMPBELL is arranging for his third popular concert this season, which will be held in Massey Hall on Good Friday night, March 25th. As is the case with all Mr. Campbell's entertainments the artists will be all first class. Arrangements have not yet been fully completed, but it is expected that the following amongst others, will take part: Jessie Alexander, Harold Jarvis and the 48th Highlander's Band.

WATERLOO NOTES

WATERLOO, January 18, 1910.

THE auditorium at the Town Hall was well filled on Wednesday evening on the occasion of the joint concert given by the Waterloo Musical Society and Waterloo Cadet Corps. Everyone present are loud in their praises of the programme rendered. The overture, No. 1, by the Misses Philp, assisted by W. Philp, violin; Herbert Philp, cornet, and Master Norman Philp, clarinet, was vociferously encored and responded to. The piano playing showed exceptional ability, while the clarinet playing of Master Norman Philp was worthy of a professional. The flute solo, by Mr. Nathaniel Stroh, was also heartily encored. The flag drill by thirty-two young ladies, and the singing of "O Canada" were features of the concert, as was also the club swinging, sword exercise, by the cadets under Captain Cunningham. The piano duets, by Miss Mary Moogk, and Miss Philp, was

distinctly classical and deserved the rousing encore it received. The mixed chorus under the direction of Mr. Charles Frœlich was greatly appreciated, as also was the vocal duet by Mrs. J. Conrad and Miss Mary Frœlich. "A humorous" quartette by members of the band was an entertaining number and brought down the house. Last, but not least, was the violin number by Prof. Philp, accompanied by his daughter, Miss Mary Philp, in which both upheld their reputations as musicians of comprehensive ability. The work of the Professor on the violin shows the touch of a master hand. He received a double encore. The proceeds will go far towards supplying the cadets with new uniforms.—*Waterloo Sentinel*.

A meeting of all lovers of vocal and instrumental music is called for Thursday evening, the 20th, in the W.M.S. rooms to organize for a grand concert of ancient and modern music, to be given in ancient and modern costumes at Easter. Mr. W. Philp will have full charge and conduct the entertainment.

TILLY KOENEN is to be the chief soloist in the approaching performance of "Ruth" by the Apollo Club, of Chicago. This work was the choral sensation of Europe last season. When the Apollos contemplated its performance, Georg Schumann, of Berlin, the composer, at once advocated the engagement of Tilly Koenen for the name part. The entire Theodore Thomas Orchestra has been engaged to play the work. They will be at Orchestra Hall, Chicago, February 7th and 8th.

THE GREAT BUSONI

THE musical editor of the New York *Evening Post*, in the issue of the 7th inst., gives the following appreciation of Busoni:

"The Philharmonic audience at Carnegie Hall last night enjoyed the equivalent of what in the opera houses is called an all-star cast. One of the greatest of living pianists played with a conductor, who has no superior anywhere, in other words. Ferruccio Busoni played with Gustav Mahler. The work chosen was Beethoven's "Emperor" concerto. The newspapers of Germany (where this Italian pianist has made his home) have in the last

TORONTO CONSERVATORY OF MUSIC

THE spring term at this institution opened Tuesday, February 1st, closing Thursday, April 14th. The Easter vacation will include Good Friday, March 25th; Saturday, March 26th; and Monday, March 28th. The winter term just ending has been characterized by a large attendance of students and by the high degrees of technical proficiency and artistic finish displayed by pupils of all grades at the popular Saturday afternoon recitals in programmes of standard works. Special reference might be made in this connection to the good showing in the Primary grade, very many of the teachers in this department being represented by pupils of tender age, who evinced remarkable readiness, memory



BUSONI

few years contained many accounts of the enthusiasm he arouses in concert halls. Like Paderewski, he has been accused of 'hypnotizing' his hearers, as that word alone seemed to hint at an explanation of his magnetic power over them. That power he exercised last night. He played Beethoven's famous concerto with a splendid clarity of melodic enunciation, a variety of tone-color, and rhythmic accent, a poetic freedom of movement that were altogether enchanting, causing the audience to recall him five times. It is not customary to grant encores at Philharmonic concerts, but there was no escaping one this time, and Mr. Busoni played Chopin's A flat polonaise as no one but Liszt, Rubinstein, or Paderewski could have done it, bringing out its superb virility, its clangor and thunder, with thrilling effect.

and correct style at the piano. The programmes submitted by the Intermediate and Senior students on other interesting occasions were also thoroughly up to the standard of former Conservatory recitals. Members of the staff have been exceptionally busy and in demand throughout the winter, including, as they do, some of the most prominent musicians in Toronto. By invitation of the Music Teachers' National Association of the United States Dr. Humfrey Anger contributed a paper on "The Bright Side of Harmony" to the recent meeting in Chicago. Mr. Richard Tattersall will close the attractive series of Saturday afternoon organ recitals in the Music Hall on February 5th, for which an unusually attractive programme has been arranged. The usual mid-winter examinations were held on January 24th, 25th, 26th and 27th; a large number

of applications having been sent in earlier in the month. These are the last examinations before the final ones held annually in the month of June. Year by year interest in the Conservatory examinations increases, especially in out-of-town and quite distant localities for it has been long shown that graduates of this successful school in whatever department are in demand throughout the country as organists, teachers, singers, etc. The School of Literature and Expression has also enjoyed an especially good season so far and given several interesting evenings of dramatic readings under Dr. Kirkpatrick's careful management.

HERE AND THERE

BY FIDELIO.

It is believed that many of our leading musicians in the city intend doing some missionary work towards erecting a new organ in Massey Hall. Personally I am determined to keep hammering away on the subject in these columns for the purpose of stirring up those who remain inactive. I shall be glad to have the views of our organists and choirmasters as to what initial steps should be taken to outline some definite and feasible campaign. Massey Hall needs a new organ at once and the sooner that old miserable instrument at present in use is consigned to the flames the better, as it is a disgrace to the city.

The Choir of Carlton Street Methodist Church announce a performance of the "Redemption" for Good Friday, assisted by an orchestra of some twenty or more players (*more* I hope) with Mr. Arthur Blight, the well known and favorite baritone as soloist. Walmer Road Baptist Church Choir will give a new work, "The Conversion," in the early spring, details of which will be noted here later.

Dr. Albert Ham and the National Chorus are deserving of praise for their artistic successes last month in conjunction with the Toronto Symphony Orchestra, conducted by Mr. Welsman, whom I congratulate on the efficient work of his orchestra. One must not omit to mention the excellent singing of the choir boys in the Boito "Mefistofele" and "Parsifal" numbers, which were warmly received. The beauty of tone revealed by the boys and adults was favorably commented upon.

Recently—so it is said—the officials of Trinity Methodist Church entertained the members of the choir to supper by way of showing appreciation of their services. Rev. Dr. Cleaver, the pastor, occupied the chair and in complimenting the choir on usually selecting hymns that were in harmony with his sermons, said that this had not been his experience on all his fields of labor. At one place when he preached on "Heaven as his morning subject, the choir very inappropriately sang, "There is a beautiful land far far away," while the same choir surpassed itself on the evening of the same day for while Mr. Cleaver's subject was "Hell," the anthem by the choir was, "Oh what must it be to

be there!" (This choirmaster certainly was up-to-date all right.)



DR. WULLNER AND MANAGER HANSON IN SOUTHERN CALIFORNIA.

The occupants of the machine are Mr. Hanson and Dr. Wullner on the back seat; Mr. Bos (Dr. Wullner's accompanist) and Mr. Widney, the owner of the machine and the host of the party, in the middle; and Dr. Wullner's secretary and chauffeur (unknown to fame) in front. Mr. Bos is distinguishable by his beard.

THE NEW CARUSO RECORDS

THE new Caruso Records, of which there are five, were issued last month by the Berliner Gramophone Company Limited, Montreal. As is well known, Caruso was forced to temporarily retire from the operatic stage, by order of his physician, the penalty of not doing so being the loss of his voice. Judging by his new records this rest which Caruso took has been most profitable, as his voice sounds more magnificent than ever. His beautiful renderings of the Neapolitan Song by Natile of "Mamma mia che vo sape?" and the well known "air de la fleur" (Flower Song), from Carmen, are superb, and it is as if the living voice were there. Caruso, on his arrival on the "Princess Cecille" on November 2nd, went immediately to the Victor laboratory, and recorded his new songs, as well as singing over five which he had previously recorded, the renderings of which had not satisfied him. Caruso returns to America it is stated with his voice not only absolutely unimpaired, but with an added beauty and softness which are the result of his rest during the summer. Should there be any who doubt that the great tenor's voice is more beautiful than ever a hearing of the exquisite new records will convince them. Besides the above mentioned two songs he also recorded "Magiche note" (Magic Tones) from Regina di Saba—Goldmark; "Pour un baiser" (For a Kiss) by Costi; and "Forza del Destino—Oh tu che segno agli angeli (Thou Heavenley One)", Verdi. These records can all be heard at His Master's Voice Store, 286 Yonge Street, Toronto.

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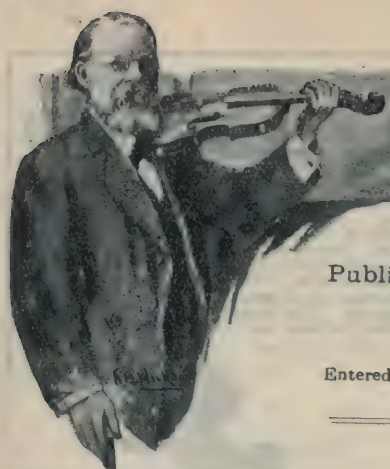
Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fine simile reproduction of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p te."



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FEBRUARY, 1910.

THE BOW, ITS DEVELOPMENT AND PRACTICAL USE

SOME few further observations are desirable before concluding my brief review of the French school. In regard to Dominique Peccatte it must be borne in mind by intending purchasers of his bows that a namesake, whether related or not, I know not, named Charles Peccatte, born at Mirecourt in 1850, still works in Paris, or was there recently. Stamped specimens of his make are pretty plentiful, and not infrequently pass as the work of Dominique, but judging by several examples I have seen they are not up to the standard of the latter in style or general merit. Charles Peccatte has, however, been awarded medals for bow-making both in Paris and Antwerp. Another Peccatte, known as Peccatteainè, worked for Vuillaume, and died in 1856, but his productions are scarce, and of no special account. Fonclouse, and Eury, both also for a time with Vuillaume, occasionally produced work of the highest class, but their bows are not well known outside France, and those which do occur usually bear the stamp of Vuillaume. Of J. B. Vuillaume much has been written. It is doubtful whether that remarkable man ever personally made a bow, but nearly all the skilled Frenchmen, who did so during the last century (except Tourte and Lupot) were at one time or another employed by him. Of his many inventions in connection with bow-making few were of permanent value, most of them being based on incorrect theory. Voirin, and a few Germans have more or less frequently adopted his method of partially rounding of the portion of the handle on which the nut slides, and leaving a sort of miniature tram line for the edges of the nut to run on. The idea of the device is to obviate the inconvenience arising from the nut working loose, but the advantage is more apparent than real. Probably the most valuable service his inventive genius rendered to the bow-maker's art was his system for uniformly graduating the sticks, but even this, though highly ingenious is only of relative value. He also invented a machine for cutting out bows, which I believe still exists, but in regard to machine work it must be remembered that no two

sticks are exactly alike in spring or density of material, and consequently that to obtain the best results the bow must be repeatedly tested before completion, and adjusted as to thicknesses, balance, and the point where it is to be sprung. It was by dint of the minutest attention to these details, coupled with experience and highly developed manual skill, that Tourte and his legitimate successors succeeded in attaining their supreme excellence in their craft. Machinery has supplanted hand labor in countless other forms of industry, but its use, if employed at all in the making of so delicate an instrument as a violin bow must of necessity be confined to the rougher stages of the process.

And here I take leave of the French school of bow makers, and turn to the work of others, chiefly Englishmen, who have excelled in the art. In England, the name which naturally first presents itself is that of the celebrated John Dodd, who died in Richmond workhouse in 1839, at the ripe age of eighty-seven years. There were several other Dodds, of whom Edward, who worked mostly for the trade was a centenarian. He was born in 1705, and died in 1810, but it was his eldest son, John, who made the name famous. The few squalid and painful details of his life with which we are acquainted have been so frequently chronicled that it seems needless to repeat them here, as they are found in about half a score of books and pamphlets. When I first began to take an interest in the violin the name of Dodd was regarded, by amateurs at least, as one to conjure with, and it still survives in many musical dictionaries, encyclopædias, and similar works as representing the "summum bonum" of all that is attainable in the way of fiddle-sticks. Briefly stated, however, the fact is that, although his violoncello bows, when in good condition, are in every way excellent, his violin bows, though elegant, and frequently finely finished, are usually quite unsuited to modern requirements. They are very light, lacking in strength, and almost invariably at least an inch short. It is rarely that a sound specimen of anything like full length can be picked up, and the commoner ones, of which a goodly number still survive, are hardly worth the name of

bows. The heads of the better examples vary considerably in style, and here and there one meets with one which is somewhat reminiscent of good French work. I have chosen for illustration an example (figure 2), which is very fairly typical of the violin bow heads. This bow, I may observe, is over an inch short. I have placed it next to a



No 1. No. 2. No 3. No. 4

characteristic specimen of Voirin's work (figure 1) for the purpose of contrast. The Voirin head, it will be observed, looks very small when viewed alongside of the Dodd with its somewhat bull doggy contour. St. George, in his manual, before referred to, states, on the authority of a Dr. Sellé, who knew Dodd, and had seen him work, that the latter, with a peculiar double saw, cut his bows at once to the required shape; in other words *with the cambre*, instead of obtaining the bend by the aid of heat. Not being myself a bow-maker, I do not feel justified in denying the possibility of such a feat, but will content myself with observing, that every practical bow-maker, with whom I have discussed the matter, has declared that such a proceeding would be impracticable, and that even assuming its possibility, the method described would throw the grain of the wood out of the correct line, a state of things which is certainly not apparent when Dodd's work is submitted to examination. Contemporary with Dodd was George Louis Panormo, second son of the famous Vincent Panormo, the violin maker. The bows bearing his name are still fairly plentiful, and are easily recognizable by the faceted heads. I illustrate a handsome specimen in figure 3, which shows this peculiarity. The facet referred to is really a continuation of the octagonal form of the sticks. I know of no other maker of importance, whose work possesses this distinctive feature. The general style of these bows is decidedly French, and it has been said that they were made in Paris, in which case they could hardly have been the actual work of Louis Panormo, as he seems to have lived in London all his life, dying sometime between the years 1840-50. The violin bows are usually somewhat above the average weight, but they are very pleasant to use, unless

the player is weak in the wrist. Samuel Allen, born in 1858, who worked formerly for Hill and Sons, of Bond Street, is a skilful maker. Amongst those competent to judge it seems to be pretty unanimously admitted that James Tubbs is the best bow-maker Great Britain has ever had. "Eclipse is first, and the rest are nowhere," but the quotation applies only to his best personal work. Fine finish in every detail, strength, without undue weight, and irreproachable balance, and choice of material are the features of James Tubbs' stick when he is at his best. This veteran, who is seventy-six, is still at work, and comes of a numerous family of bow-makers, of whom the eldest was William Tubbs, a contemporary of Dodds.

TOWRY PIPER.

MR. TOWRY PIPER writes that in his article on "The Bow" in the December number, page 271, the words "executive skill" were printed "excessive skill" and the words, "evergrowing majority," overgrowing majority. (See lines 13 and 27 from the bottom first column).

TORONTO STRING QUARTETTE

THE most delightful programme that has been yet provided by the Toronto String Quartette, was given at that organization's second concert of the season on Saturday evening, of January 15th. The auditorium at the Conservatory of Music was very comfortably filled with friends and admirers of the quartette, and it was quite noticeable that these Saturday evenings, given up to recitals of chamber music are becoming more and more popular.

The attraction on this occasion was made greater,



MISS ELIZABETH CLARK

however, by the appearance of an assisting artist in the person of Miss Elizabeth Clark, of the Metropolitan Opera Company, New York. The quartette is to be sincerely congratulated upon securing such an accomplished singer and charming lady as Miss Clark to assist in the evening's entertainment. The idea of varying the programme in this way is admirable and should be continued whenever possible. Miss Clark impressed her hearers most favorably and straightway established an *entente cordiale*, which will be the source of a glad welcome upon any subsequent appearances in this city. She possesses a contralto voice of wide range, power and of great sweetness. In the singing of her first number, the florid "Nobil Signor," from Meyerbeer's "Les Huguenots" she revealed the remarkable volume and flexibility of her voice. Miss Clark also sang a series of three ballads from Schubert, Brahms and D'Hardelot. All were rendered in a truly artistic style and particularly in Schubert's "Der Tod und das Madchen," the interpretation of that descriptive poem was vividly dramatic and forceful. After both numbers Miss Clark was obliged to respond to an enthusiastic applause.

Three very well chosen selections were played by the quartette, which in its precise execution and production of tone has attained to a high degree of excellence.

The first number of the programme was Beethoven's Quartette in E flat, Op. 74, and the four movements of varying tempo were played with exceptional skill. The beautiful passages in the Adagio of the second part were specially appreciated. Haydn's familiar and noble setting for the Austrian National Anthem taken from the "Kaiser" Quartette, Op. 76, was given with variations and proved one of the most popular numbers of the evening. It was given a dignity and measured tread which preserved it entirely from the careless jauntiness of the mere hymn tune of the church service. The closing of the programme was dedicated to the clever American composer, G. W. Chadwick, whose folk songs also hold a prominent place amongst the numbers of many a notable singer. The quartette in E minor (No. 4), which is characterized by a melody of marked spirituality and soulfulness, especially in the Andantino of the second movement,

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was played with an appealing sympathy of tone and expression. Mr. F. Arthur Oliver, who presided at the piao for Miss Clark made a very efficient accompanist.
N. L.

MISS EDITH WORDEN, L.R.A.M., is taking her studio at Nordheimer's. Miss Worden, who came to Toronto from the Old Country about eighteen months ago, is rapidly getting known as a teacher of high standing and ability, inspiring her pupils with the enthusiasm of which she possesses such a full share. We wish her every success in this new undertaking.

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LADY HALLÉ.

In the story of Woman in Music, an interesting chapter is the career of the eminent violinist, Lady Hallé, whose seventy-first birthday will be celebrated on March 29th. Concerning her, the *London Telegraph* says:

"Wilma Neruda, who subsequently became one of the brightest luminaries in the musical firmament, began to play the violin as soon as she could walk, though she received no encouragement from her parents, who wished her to become a pianist. Love of the instrument, however, prompted the child of four to practise assiduously in secret, until one day her retreat was discovered by her father, who thenceforth devoted what time he could spare from his professional duties to the development of his daughter's wonderful musical gifts. At the age of seven she made her first appearance in public at Jansa's concert, in Vienna, when she played one of Bach's violin sonatas.

"Sixty years ago, at the Princess Theatre, Wilma Neruda commenced her career in England. Her association with the Philharmonic Society began on June 11, 1849, when she played with much success the solo part in a concerto by De Bériot. It was not until twenty years later that the distinguished artist, who had become Madame Norman-Neruda, revisited London, and again played, on May 17th, at a Philharmonic Society concert. With some difficulty Vieuxtemps persuaded her to remain in England until the winter, so that she might lead the quartet at the series of Monday Pops given before Christmas. So favorable was the impression which she made on the habitués of the Pops that Messrs. Chappell retained her services for each ensuing season.

"At an early stage of Lady Hallé's career Dr. Joachim had, with characteristic honesty and bluntness, expressed his admiration of her talent in the following words: 'When people shall have heard

her play they will not think so much of me.' In 1896, shortly after the death of Sir Charles Hallé, a committee, of which King Edward, then Prince of Wales, was president, organized a public subscription in honor of the much-esteemed violinist. With his Majesty were associated the King of Sweden, the King of Denmark, and many distinguished musicians and eminent statesmen. From the proceeds of the fund the title deeds of a palazzo, at Asolo, near Venice, were handed over to Lady Hallé by the royal president at Marlborough House. In 1901 Queen Alexandra conferred upon her the title of "Violinist to the Queen." The Stradivarius violin upon which Lady Hallé plays was presented to her in 1876, as a joint gift, by the Duke of Saxe-Coburg—then Duke of Edinburgh—Earl Dudley, and the Earl of Hardwicke."

HEINRICH MEYN, the basso baritone, has been engaged to sing with the St. Paul Symphony Orchestra on the 16th of March, when he will give the "Rocco" Aria from Beethoven's "Fidelio," and he will also sing the baritone part of Beethoven's 9th Symphony.

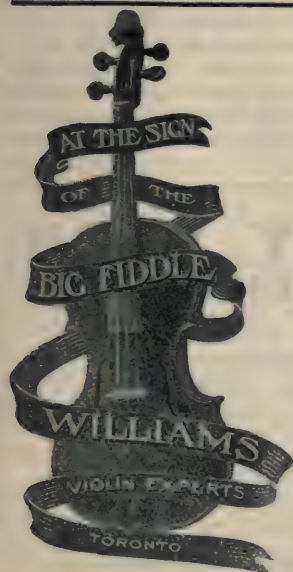
Mr. Meyn will sing in Westminster College, near Pittsburg and other important towns after this engagement; and will sail for Europe on the 29th of March to meet a long list of engagements made for him in Paris, London, Berlin and Rome, where he still remains in great favor.

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ARTICULATION

By S. CAPE, IN THE BRITISH BANDSMAN.

THE first essential point in learning to play an instrument is to know how to *correctly* produce the notes. Many teachers tell their pupils to "blow" a note. This is a mistake. He should be told to "strike" a note, and he should be shown how to do it. So much in a player's career depends upon his having a good foundation at starting that this matter is deserving of serious consideration. If a pupil is told to "blow" a note he will simply blow into the instrument, and the result is a note that is "shoved," not struck. Attack and precision can never be acquired in this way, but the converse. The bandmaster can tell at once whether a note is being "shoved"; the air will be heard working its passage through the instrument before the sound arrives. It will hardly be thought that it is necessary to warn old players against this, but it is so. I speak, of course, of players not under professional tuition, but who are members of village bands, or as it is sometimes said, of "country" bands. They have to be satisfied with such tuition as they can get, and very often the "leader" or B.M. is virtually a self-taught player, or one who has had to pick up his knowledge where and how he can. He does his best and deserves all encouragement in his earnestness of purpose, and is worthy of our gratitude for the time he gives to teaching the young, and

sometimes old players of the town or village. May he long continue in his useful sphere, but we all may be pardoned for wishing at the same time that he may read, mark, and inwardly digest these few words on articulation and profit by them. It may be he feels everything is all right so long as the note does come, but this is not so. There is a right method and a wrong one, and the right one is just as easy to acquire as the wrong; it is only a matter of watching the pupil and correcting the wrong method, and the little trouble in doing this is amply repaid by securing the great desiderata of brass band

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playing: attack and precision. If in a boxing competition one of the combatants *pushed* the other down, such other man falls of course, but it is not the object of a boxer to push an opponent down. If, instead, that man landed his opponent a left-hander and with such force that he fell, that would be looked upon as a good sporting feat.

It may be as well to state as clearly as I can the usual method of articulation: First, the pupil should contract, or brace up, the muscles at the side of the lips, bringing the lips together in such a way as not to show the flesh portion, but joining the outer edges in an even line; or I may say tuck in the lips and present the upper and lower outer skin in a straight line similar to two pieces of flat elastic when held together and stretched. These two actions, viz., contracting the muscles and setting the lips, are performed simultaneously. Next, place the mouth-piece in the centre of the lips, and don't place it on either side, which is a foolish habit to acquire and wrong both from appearance and utility points of view. Whether the mouthpiece should have a larger portion on the upper or under lip is one that there may be some question about. Experts and authorities differ on this point, and I do not think it really matters so very much, as long as a good round, pure tone can be got with certainty.

Having fixed the mouthpiece in the centre of the lips, press it lightly thereon and then form a small aperture between the upper and lower lips just where the centre of the mouthpiece is; bring the tip of the tongue forward and fix it in this aperture, effectually blocking it; now force some air against the aperture, and lastly withdraw the tongue suddenly, as if in the act of spitting away a small piece of cotton or a hair from off the lips. When this has been accomplished you have acquired the initial art of articulation, or speaking musical sounds on the inst. To continue the sound the slight pressure on the lips must be maintained equally, for any relaxation will at first either break the note altogether or cause it to flatten. Quality of tone, which is the great thing to cultivate, will come with time and with careful attention in listening to the tones produced, and avoiding any method or means by which a rough, blatant, harsh, thin, nasal, or impure tone is obtained, and by constantly practising the method by which you find you can produce a smooth, round, clear and pure liquid tone.

After a note has been "struck" the tongue should be brought to a position of rest in such a way as not to interfere with a free and regular or duly regulated course of air through the aperture.

It will be noted that the beginner was advised to bring the tip of the tongue into the aperture. This gives a clean cut note and avoids a habit easily acquired of playing "flat-tongued."

Now, having said so much as to "striking" a note, I do not wish it to be understood that every note has to be struck or "tongued." Exactly whether a note has to be struck or whether it must be slurred depends on the style of interpretation

intended for a sentence or phrase; that is to say, is it marked in the copy as slurred? If so the first note is to be tongued, and the remaining notes are not to be tongued, but are to be produced by a continuous stream of air and by the simple process of moving the valves to obtain successive intervals. If there is no slur, there still may be a general direction how to render the movement, such as *Cantabile*, *Cantando*, or *Dolce*, either of which means that the part is to be played in a melodious, graceful, and singing style; smooth, elegant and replete with feeling. In such a case it would, of course, be inconsistent to "strike" every note. The very act of "striking" means force or vigor, which is the contrary to *Legato* and smooth. Therefore the pupil will be given to understand that inarticulating notes there are two methods to be employed, (1) the *Marcato*, and (2) the *Legato*.

(1) The word "*Marcato*" signifies, in a marked decisive, or emphatic manner. This style naturally applies more particularly to fortissimo and forte passages or passages of dramatic intensity.

(2) "*Legato*" signifies, in a smooth and connected manner. This style applies more particularly to piano and pianissimo passages, and to vocal pieces.

Now let it be clearly impressed on the pupil that there are these two particular methods, and it is wrong to adopt either method in the rendering of a piece, demanding the other method, and we shall have more unanimity in the style of rendering music.

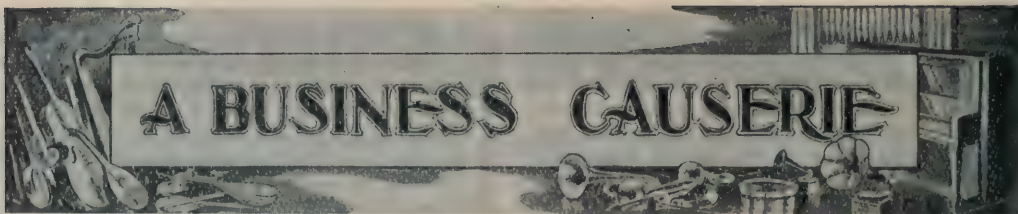
It may be asked by a pupil, "How am I to know whether a movement is to be played one way or the other?" To this I reply: If the pupil is playing a melody part with no indication as to its rendition, he must use judgment in discerning which class the subject falls under. This is not so difficult, because the character of the music gives an indication. Is it martial or pastoral? The answer gives the class under which the movement properly falls.

This, however, is not the case with the accompaniment parts, and to all these players the following words of advice only can be given: Attend practice regularly, listen to the melody subject, and adopt your style accordingly.

Play with your brains.

WITH the house of Nordheimer business is progressing steadily, and the month's returns are most encouraging. Manager Robert Blackburn is in receipt of satisfactory orders for pianos from points both east and west. The Nordheimer grand pianos and the Steinway grand are in more general request than ever. The sheet music department is also very busy.

MESSRS. Gourlay, Winter and Leeming have found business during January fully up to expectations. The local trade has been active, and country orders are large and frequent. The Gourlay piano is selling well, and letters of appreciation from purchasers are daily being received by the firm.



TORONTO, January 28, 1910.

For the early weeks following the Christmas holidays business with the various music houses in the city has been more than usually active. We always expect and usually experience a general condition of dullness during the month of January, but it is satisfactory to be able to say that from all quarters one hears most congratulatory expressions as to how well, from a business point of view, the New Year has started in.

With our chief music houses here 1909 was a record year, both as to output of material and also in cash receipts; this continued quite up to Christmas. The special Christmas trade was exceptionally good, and spot cash orders for substantial amounts were among the pleasing features. Another feature of the trade, especially during the latter part of last year, was the heavy demand for singing machines of the better qualities. So much was this the case that it was impossible to procure several special lines as fast as they were ordered, and this is even the case at the present moment.

The factories generally are working full time, and with some of them night work has been going on for months. As several dealers are short of stock there is no likelihood of a let up yet in the manufacturing end of the business.

The way paper is being met all over the country, and local collections are coming in are admittedly the best experienced for several years. Now anyone interviewing the manager of any large industry in a city such as Toronto, and finding no serious complaints as to how money is coming along can rest satisfied that things are in pretty good shape.

The manager of the one of the largest music

houses here said to me a few days ago:—"You ask if I think the present prosperity will continue, or is it only a wave? Well, of course it is always hard to prophesy, and usually by no means advisable. In my many years' connection with the music trade business I have seen many ups and downs—many good times that have looked like lasting, and they have filtered out. We must have trade fluctuations, and we cannot expect to always be on top. But, in my opinion, we are in for a long spell of prosperity in our business. Business of all kinds is booming all over the Dominion; people have plenty of money; in the most remote parts of Canada you will hardly find a home, however, in some respects humble it may be, that has not some kind of musical instrument indoors, and this taste is developing all over. Of course, in these outlying districts, especially in country newly opened up, the knowledge of music is very crude. But my experience is that if you ever get a musical instrument into the homes of these pioneers it seldom comes out except to be exchanged for a better one. Yes; I have no doubt that we are in for a long spell of excellent business in all kinds of musical instruments. I have no doubt about it."

When I called at the head offices of Heintzman and Company on King Street West, I was pleased to see Manager Charles T. Bender at his post apparently not suffering in any particular way from his recent indisposition. Nor was I at all surprised at his joviality, when we ascended from persiflage to business, and I found out how really first class all business was with this old established house. Mr. Bender said:—"You know quite well how things have been with us during the past twelve months. It was the best twelve months in our history. I

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am not boasting at all; there is no need to do so; I merely state a solid fact. Business is good, payments are good and prospects could not be better. Our trade for this first month of the year is almost twice what it was in the corresponding month of last year. I need scarcely say any more."

Mr. Henry H. Mason, always courteous and communicative, excused himself from saying much, because there was little or nothing to say beyond the fact that the Mason and Risch firm had all they could do to keep fairly abreast of demands. Mr.

Mason further said there was nothing special in the way of trade, because it has been general all-round business, but the quantity has been large; the better class of goods are in greater request than ever, and the outlook most satisfactory.

As usual the R. S. Williams and Sons Company are phenomenally active in all lines, not only at the headquarters here, but also in Winnipeg, where business is literally advancing by leaps and bounds. General Manager Harry Stanton showed me a photograph of the Winnipeg building, which the

firm has just taken possession of. It is a large and imposing four-storey concrete erection. The building was commenced only last September, so that the construction has been about as speedy as possible. Under the capable management of Mr. Ellwood Moore, an astonishing business has been developed in Winnipeg and its vicinage in the short space of three years.

Mr. R. S. Williams was glancing over a long list of orders for and enquiries about violins in his unique musical museum on Yonge Street the other day. "Things are very encouraging in my special department," declared Mr. Williams. "The demand for violins, and choice violins, too, is going ahead in a manner that certainly surprised me; in fact I cannot keep pace with requirements." Among the sales recently made were three violins ranging in price from one to two thousand dollars each, and several minor deals at from five hundred dollars upwards.

Mr. Harry Claxton, departmental manager in the R. S. Williams firm, reports great activity in all lines of small goods, with excellent reports from travellers on the road.

Mr. Frank Shelton, manager of the small goods department of the Nordheimer Piano and Music Publishing Company, says the demand for all the goods he handles is first-class.

The Gerhard-Heintzman Company are experiencing great trade activity. Orders from all over the Dominion are coming in well, and Manager Fred. Killer seems quite satisfied both with present and future prospects. Collections are well maintained.

I had a long talk with Mr. H. E. Wimperley, who is now in charge of the store and show rooms of the Bell Piano and Organ Company, on Yonge Street. Mr. Wimperley has been in Pittsburg for eighteen months, and, in the course of conversation, he more than once expressed his surprise at the marked advances in trade conditions since he was last doing business in Toronto. "You can say," declared Mr. Wimperley, "that business with the Bell Company is in first-class shape, and money is coming in well.

Mr. Thomas Claxton and Messrs. Wetherburn and Gliddon find the enquiry for all kinds of band instruments much ahead of what it was this time last year.

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MR. W. Y. ARCHIBALD.

THE well-known singing master, Mr. W. Y. Archibald, whose portrait is reproduced on the front page, has been prominently identified with the music life of Toronto for the past fifteen years. Mr. Archibald was educated at Upper Canada College. He studied medicine for two years at the University of Toronto, but abandoned that course in order that he might devote his whole time to music. Mr. Archibald commenced his study of singing at an early age with Mr. Walter H. Robinson, and since that time he has studied under some of the most famous teachers of New York, London and Florence. As a singer and a teacher he has met with uniform success for the past thirteen years. He has held many important positions, viz., lecturer in voice culture at Knox College; conductor of the University of Toronto Glee Club, the Woman's Glee Club and the Upper Canada College Glee Club. Mr. Archibald is at present choir-master of the Church of the Ascension—a choir which has become one of the most efficient in the city under his baton. The choir, which consists of fifty members, men, women and boys, has won most favorable public attention since he assumed direction. Mr. Archibald both founded and trained the boy's choir.

MENDELSSOHN CHOIR CYCLE OF CONCERTS.

ONCE more the Mendelssohn Choir and their conductor, Dr. Vogt, have covered themselves with musical glory not only at home but abroad. Their recent cycle of concerts, which commenced January 31st, was a superb achievement. Two gigantic works — the Brahms' "A German Requiem" and Pierne's "Children's Crusade"—were given with a technical perfection, a sonority and beauty of tone and an expressive interpretation that inferred a thorough grasp of the spirit of the compositions by the conductor, in addition to a number of unaccompanied numbers and some other smaller pieces. Every music lover in Toronto knows with what unrivalled finish the Mendelssohn Choir can sing unaccompanied music, and there is really nothing to add to this statement. The Requiem had been produced on a previous occasion by the choir, so that they had the advantage of a second study of the music, but the "Children's Crusade" was a novelty. This work is constructed on a grand scale, requiring chorus, orchestra and a supplementary choir of children. The Mendelssohn Choir were associated in the production by the famous Thomas Orchestra and two hundred and fifty children singers. It was thought at first that it would be a risk for the choir to be asso-

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ciated with outside material, such as the children's section, but, thanks to the ability of Mr. A. L. E. Davies, who drilled these boys and girls, and the genius of Dr. Vogt, the risk was thoroughly justified by the magnificent result. While the music is most exacting in its difficulties—difficulties which lie not only in the execution but in the vagueness and swift changes of tonality—the performance was remarkable for its clarity, exactness and the variety, sweetness and power of tone. The colossal climaxes were without any confusion under the masses of sound; each part was chiselled out in all its details. It is doubtful whether there is any other conductor in America who could have produced the work so triumphantly. If such there be, one would like to know his name. And, on the other hand, there is no other choir known that could have so faithfully responded to the will, the intelligence and the directions of the conductor. For juvenile singing, the mixed chorus of children was a revelation. It might not have been so surprising had there only been boys, but the employment of girls made the task of getting such satisfactory results immensely more difficult, for I think that most choir-masters will agree that young girls' voices do not as a rule blend with those of boys who are, moreover, keener and more apt in learning.

I have just outlined my impressions of the

performances. The scheme of the concerts was too vast to attempt to analyze in an article which must necessarily be brief. Pierne's work has already been reviewed in *MUSICAL CANADA* by a competent authority—one who knows it from beginning to end. The soloists at the concerts were Mrs. Rider Kelsey and Mrs. Sharp Hardien, sopranos; George Hamlin, tenor; Claude Cunningham, baritone, and Marion Green, bass, all eminently acceptable and trustworthy.

I was not present at the Tuesday night concert of unaccompanied music, but my representative states that it was fully up to the very highest standard of the past accomplishments of the choir, if not superior in some respects.

At the matinee concert the great pianist Busoni was the soloist. My New York correspondent, himself a talented pianist, gives in his letter a review of his playing, and therefore there is no need of my going over the same ground.

As to the Thomas orchestra, who, in addition to accompanying in the big works, gave a fine selection, every music lover in this city must be acquainted with their superb playing as a whole and in part.

There will of course be a difference of opinion, but I consider the cycle the most brilliant event in the history of the choir.

E. R. PARKHURST.

AT BUFFALO AND CLEVELAND.

ON February 14th the Choir re-visited Buffalo and repeated their former triumphs, singing to an enthusiastic audience of more than 4,000 people. On the 15th and 16th they appeared in Cleveland at Gray's Armories, drawing audiences that exhausted the-capacity of the auditorium. They were accompanied in each case by the Chicago Orchestra.

NOTES ON THE MENDELSSOHN CHOIR CONCERTS.

NOTWITHSTANDING the unusual expense attending this season's local concerts, and the fact that one of the series was a matinee, the receipts, including the surplus resulting from the Buffalo concert, enable the committee to carry forward to the reserve fund of the society a neat little surplus for the year. The entire receipts for the season, including the Buffalo surplus of \$700, amounted to \$23,500, a sum which it is believed exceeds that resulting from the annual concerts of any other existing choral society. The biennial festival at Cincinnati, at which six or seven concerts are given, and where the seating capacity of the hall exceeds that of Massey Hall by about five hundred seats, had, at the festival of 1908, receipts of about \$40,000. The Cincinnati concerts were given with the same orchestral forces as were employed at Toronto this year, with the same high grade of soloists and with a large children's chorus, thus the concerts in Toronto and Cincinnati may be said to represent very similar resources and indicate that the outlook in Toronto is being kept well in hand.

One of the most eminent visitors at the Cleveland concerts was Mr. Frank Van der Stucken, of Cincinnati, the famous conductor of the Cincinnati Festival, at which, in 1908, so successful a performance of "The Children's Crusade" was given, creating an enthusiasm which has compelled the committee to arrange for its repetition at this year's festival. In this respect, the experiences of Cincinnati and Toronto have been very much similar, with this exception, that two performances at Massey Hall this year did not suffice to satisfy one-half the demand for accommodation, thus compelling the committee of the Mendelssohn Choir to announce for next year two additional performances of this remarkable work.

In conversation with Dr. Vogt, at Cleveland, Mr. Van der Stucken expressed the opinion, without reserve, that Pierne's remarkable work "The Children's Crusade" was without any exception, the most notable contribution to choral music since Brahms' "Requiem." In taking up the work for study again this season in Cincinnati the extraordinary difficulty of the composition practically necessitated the entire relearning of the choral parts, so complicated is the "Crusade," particularly from the standpoint of tonality.

At the second Cleveland concert, it is esti-

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mated that there were present at least one hundred choirmasters from all points of Ohio. The Oberlin Conservatory sent over two hundred people to this concert, including a group of professors, among whom were Professor Andrews and Professor George Sweet, former fellow-students of Dr. Vogt, at Leipzig.

Among the visitors from across the border this season was Mr. George B. Hopkins, of Wall Street, New York, who, for five consecutive seasons has attended these concerts. Mr. Hopkins is chairman of the New York Philharmonic Orchestra, and one of the directors of the Musical Art Society of the same city. In a letter to a Toronto friend after the concerts, Mr. Hopkins said, "The Mendelssohn Choir is doing remarkable work for Toronto. I am glad that there is noticeable a more general local appreciation of the Choir's singing than has appeared to exist in the past. The 'Children's Crusade' was simply superb. The infusion of the splendidly trained young voices raised the tonal climaxes to the highest possible level."

It is estimated that at least two hundred visitors from across the border were in attendance at the Toronto concerts of the Choir this year. Chicago alone sent over twenty-five, among whom were Mr. and Mrs. J. J. Glessner, the former being the well-known vice-president of the International Harvester Company. Both Mr. and Mrs. Glessner have for years been actively identified with the musical life of Chicago, and have been

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among the most liberal supporters of the orchestra since its inception under the late Mr. Thomas' direction. Mrs. Glessner contributed much to the pleasure of the members of the chorus at the Tuesday evening concert of the series in Toronto by sending to each member of the society a carnation button-hole bouquet. A very handsome portrait of Jenny Lind and a valuable autograph letter written by the same famous singer, were presented to Dr. Vogt before her departure from Toronto.

## THE SCHUBERT CHOIR.

THE Schubert Choir of Toronto gave three concerts last month, on the 21st and 22nd, in Massey Hall, and on the 23rd at Rochester, N.Y. Congratulations to Conductor Fletcher on the marked progress he has made with his young organization. His singers are mostly young, which is a good fault, for they are enthusiastic and willing workers. Mme. Jomelli, the solo vocalist, sang with charm of voice and expression and with great artistic taste. The Pittsburgh orchestra, as last year, was the assisting organization, and played a satisfying programme with that vital interpretation and virility that one is sure to hear when Emil Paur wields the baton. With regard to the chorus, they have surprisingly advanced along the lines of development. The sopranos have fresh vigorous voices, which in time one believes will gain in mellowness and maturity of tone. The male section sing with a frank earnestness and decision that will not be denied, and with a full body of tone. The attack and the technical execution of the choir was admirable, and it is really remarkable what Mr. Fletcher has accomplished in so short a time with singers who when he took

them in hand were altogether untrained. At Rochester the choir received general praise from the critics of the daily press and from the musicians present for the rendering of a very attractive programme. The three thousand people present at Convention Hall would have been swelled to four thousand had up-to-date methods of advertising the concert been adopted by the local guarantors. As it was, although the concert was expensive owing to the association of the Pittsburgh orchestra, there was no financial loss. A great furore was created by the choir's singing of Henry Purcell's part song, "In Those Delightful Pleasant Groves," and the fact emphasizes the contention that the music of the old English composer is too much neglected in these days. Mr. Henri Jacobsen was invited by way of compliment to conduct his own composition for male chorus, "Just Being Happy," and although he never conducted the chorus before, the effect was so happy in its jollity and its spontaneity of rendering that it was enthusiastically redemanded. The Schubert Choir will enter upon their next season with increased prestige and brighter prospects than ever.

MADAME RUBY CUTTER-SAVAGE, the charming singer who recently made such a successful debut at the Boston Opera, studied her French and Italian repertoire with the well-known Parisian teacher Haslam, with whom her husband, Mr. Paul Savage, the highly successful teacher of singing in New York, was also completing his vocal education. As a tribute of respect to her former Maestro, Mme. Cutter-Savage presented him with a portrait of herself in the role of "La Traviata," with the inscription "For Mons. Haslam, from his grateful pupil, Ruby Cutter-Savage, Paris, 1909."

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### HERE AND THERE.

BY FIDELIO.

SOME fatuous nonsense has been written concerning Verdi's Manzoni Requiem. Many excellent musicians doubted whether it could be looked upon as a serious work of Art, Von Bulow, for instance, declaring it a monstrosity. Brahms, however, took a different view and expressed the opinion that no one but a genius could have written such a work. The Elgar Choir, of Hamilton, under Mr. Bruce Carey, in conjunction with the Toronto Symphony Orchestra, gave a remarkable performance of this famous Requiem at Hamilton on Wednesday, the 2nd of February last, in the Grand Opera House, which it was my privilege to attend. The Hamilton Choir gave me a genuine surprise, their singing being extremely beautiful. The omission of the Sanctus probably was unwise, as if it had been sung, it would have brightened up the performance as a whole, better. The Elgar Choir gave delightful examples of subdued singing, notably in the opening Requiem and Kyrie, and again in the Responsorium, which stood out in bold contrast to the dramatic and impressive rendering of the Dies Irae and Rex Tremendae. The quality of tone revealed by the ladies' voices was amazingly pure, and at all time true to pitch, while the male section, although a trifle weak numerically, stood by their guns nobly. Mr. Bruce Carey, who is a highly tempered choral conductor, proved that he had studied the score carefully and intelligently. He is a young man with a big future and one eminently fitted for greater things to come. The choir will be disbanded temporarily while Mr. Carey takes a course of study in Germany, and on his return he will increase the membership to 200 voices. In the meantime Hamilton had better get busy and erect a satisfactory music hall, as the Grand Opera House is no place for choral concerts. The acoustics are bad, while to make matters worse, the singers had to sing, as it were, anti-phonally. The Toronto Symphony Orchestra accompanied the choir

in the Requiem with excellent effect, and Conductor Welsman and his merry men were given a perfect ovation. The assisting soloists hailed from New York and were Miss Fanny Rice, soprano; Madame Foster, mezzo-soprano; Mr. Edward Barrow, tenor, and Mr. G. Magnus Schultz, basso. As a quartette these artists did satisfactory work, but individually the only one I cared for was Miss Rice, whose singing was distinctly pleasing.

I have already said so much in praise of the world-famed Mendelssohn Choir that I feel sometimes my readers will think me infatuated on the subject, but I really can never get too much of a good thing. I must, however, comment briefly on the phenomenal performance given by the combined choirs of Pierne's "Children's Crusade." There were two Mendelssohn choirs—junior and senior—in all between four and five hundred voices. What a remarkable choir! Dr. Vogt had a mighty job on his hands, but he came out ahead again with honors. The manner in which those children sang was certainly a revelation to me. They sang practically from memory and with surprising confidence. Indeed, in this respect they gave the adult choir an object lesson. The whole choir showed magnificent discipline. The four movements of this great work received a notable interpretation from the Mendelssohn Choir. The second movement, descriptive of the journey along the highway, where the four distinct choirs of young voices sang, one in the distance behind the stage, another in the far distance, and the two choirs on the stage; at first antiphonally, then together, and finally dying away in the distance, was an achievement long to be remembered. The dramatic climax, however, was to be found in the last movement, portraying the Saviour in the Storm. The combined choirs piled up tone upon tone, until the audience burst forth in tumultuous applause at the conclusion of the performance. Dr. Vogt certainly achieved the greatest success of his career as a choral director, and it is doubtful if



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any other choir on earth could rival the performance of the Mendelssohn Choir in a work of this nature. Special praise must be given Mr. A. L. E. Davies for his excellent and masterful training of the junior choir. The Theodore Thomas Orchestra gave the choir admirable support, as did the excellent solo artists, Madame Kelsey, soprano; Madame Sharp Herdieu, soprano; Mr. George Hamlin, tenor, and Mr. Marion Green, baritone.

The Toronto Symphony Orchestral Concert on the fourteenth of last month in Massey Hall, at which Mr. Fritz Kreisler, the world-famed violinist appeared as soloist, attracted a huge audience. The programme was one of the best yet presented, the main number being the great Beethoven Concerto, Opus 61, for violin or orchestra. Mr. Kreisler was in magnificent form, his playing arousing the audience to the greatest enthusiasm. His command over his instrument is marvellous. Mr. Kreisler is not a trick player. Everything he does is so sane and in keeping with legitimate method. His technique is perfect, tone pure and noble, and interpretation out of the ordinary. His instrument fairly sighs and sobs under his direction, and again on the other hand one is fascinated with the witchery of his rhythm. I think, however, Mr. Kreisler used the mute too often, but that is a trifle. The orchestra achieved a triumph in the import-

ant accompaniment to the concerto, and Mr. Kreisler was not slow to congratulate Mr. Welsman on that account. In the Overture to the Magic Flute and the Greig "Elegiac Melody for Strings," the orchestra played beautifully, the latter number particularly calling forth great enthusiasm. The orchestra continues to advance upward under Mr. Welsman's systematic and careful direction. It seems to me, however, that the orchestra would be more in pocket if popular concerts were given every two weeks or so throughout the whole winter season.

Miss Grace Smith, a very clever English pianist, gave an enjoyable recital in the Conservatory Music Hall on the 16th of last month.

A splendid concert was given in Weston Town Hall last month under the able management of Mr. Jules Brazil. Among the artists who took part were: Miss Smith, violinist; Elgar Trio, Mr. J. Hayes, basso, and Miss Patricia Brazil, whose excellent mandolin solos were much appreciated. Miss Charlebois, the possessor of a rich contralto voice, and Mr. Jules Brazil, in his monologues at the piano brought down the house.

Apropos of the Mendelssohn Choir's trip to Cleveland, I have been enquiring for the London soap, but am informed the manufacturer

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cannot supply the demand. This is unfortunate, as I have for sometime past been trying to get a soap of this particular quality.

The Schubert Choir's concerts last month proved a great success. Massey Hall was crowded on both occasions, and both choir and Pittsburgh orchestra received enthusiastic applause for their work. The concert in Rochester was, I believe, highly satisfactory. I understand Mr. Fletcher has been invited by Mr. Paur to take the choir to Pittsburgh next year.

Miss Marie Strong's talented pupil, Mr. Baraby Nelson, tenor, is winning the greatest of success with the Jessie MacLachlan Concert Company out west at present. The western press speak in high praise of Mr. Nelson's singing.

The choir of St. Paul's Anglican Church will give "The Crucifixion" on Thursday evening, 24th, and on the following evening Dr. Broome's Jarvis Street Baptist Choir will give an interesting concert introducing new works.

TORONTO, February 25th, 1910.

MR. J. COATES LOCKHART, one of our Toronto vocalists, has been engaged as one of the soloists at the concerts of the Festival of Empire and Pageant of London, to be given at the Crystal Palace in May, June and July.



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MISS GRACE SMITH (whose artistic piano playing in England won for her the notice and personal interest of her Majesty the Queen) gave a recital on Saturday afternoon, February 26th, at the Nordheimer rooms. This is the second season that Miss Smith has appeared before the Canadian public, and the overflowing audience which greeted her evinced the fact that she has won the hearts of our music-loving citizens. The programme included some rarely-heard numbers by Handel, Weber, Jensen, Daquin and Scarlatti, which exhibited her dainty and sympathetic touch to perfection, but the significance of her interpretation of the Chopin Impromptu in F sharp Minor and Scherzo in C sharp Minor roused the audience to enthusiasm. The Nordheimer Grand piano was used and called forth most favorable comment. Mr. Arthur Blight sang two groups of songs with a persuasiveness of voice that charmed his listeners. Mr. Paul Hahn played for 'cello solo background "Ave Maria," with Miss Lylian Smith at the piano, and Mr. A. R. Blackburn at the organ, which was fascinating in this artistic combination. Mr. Hahn also played "Spinning Son," by Dunkler. The feature of his playing was the beautiful quality of tone, allied to emotional warmth of expression. Miss Lylian Smith acted as accompanist with her usual good taste and judgment.



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### TRINITY GLEE CLUB CONCERT.

ON Thursday, March 31st, the Trinity College Glee Club will hold its fifth annual concert in the Convocation Hall of the College. The concerts of this club, a male chorus of about forty voices, conducted by Mr. Francis Coombs, have for the past four years been of a high degree of musical merit, and this year the standard will be fully maintained. The important number is a very fine setting by Joseph Mosenthal of Bryant's impressive poem "Thanatopsis," a "Vision of Death," and a very satisfactory rendering may be expected at the hands of Mr. Coombs and his chorus, although it is unusual for a college glee club to undertake work of this kind, which is a short cantata for chorus, quintette and baritone solo. Principal amongst the assisting artists will be Mr. Henry Such, a young English violinist, who will make his first appearance on this occasion before a Toronto audience. Mr. Such studied with Joachim and Wilhelmj and is unquestionably a brilliant and accomplished violinist, quite competent to grapple with the technical difficulties of Paganini, or the intricate problems of the Bach "Chaconne."

Attention is drawn to the announcement of the Victoria Choir in our advertising columns, regarding their second annual Scottish concert. Choirmaster MacGregor has been most successful in surrounding himself with good voices, and the choir is sure to give a good account of itself again on March 31st. Seven chorus numbers will be given by the choir, and Harold Jarvis, Marietta La Dell, Flora McIvor Craig, Donald C. MacGregor and the choir soloists will all contribute. The church should resemble a six o'clock street car on this occasion.

### THE WÜLLNER RECITAL.

DR. LUDWIG WÜLLNER gave his first song recital in Toronto at Massey Hall on February 18th before a large audience, of whom he made a speedy conquest. He is undoubtedly a master interpreter of German song, although I have no doubt that he could render almost equally well Italian, French and English song. He has an emotional face that suggests power, and he emphasizes his moving expression by his suggestive play of features. He may be said to be a singing orator, and gives full meaning to every word and sentiment. In the two well-known lieder, the "Two Grenadiers," of Schumann, and the "Erl-King," of Schubert, he strongly excited the emotions of his audience, the general understanding of these familiar works making his admirers more susceptible to his magnetic influence. Dr. Wüllner will, no doubt, come here again, and should appear before a crowded auditorium. His colleague, Mr. C. V. Bos, played the accompaniments with rare perfection of detail and sympathy.

E. R. P.

It has not been before the lot of a visiting singer to have to make a second tour of the Pacific Coast in one season. Yet that is what Dr. Wüllner is about to do. His tour last November and December in that section made such a furore that the last of April will see them in California again for an extended visit. The Uni-

### FREDERICK C. THOMAS

L.B.A.M., F.A.G.O., A.E.C.O.

Organist and Choirmaster of Grace Church, Brantford, Ont. Late Assistant Organist of Truro Cathedral, Eng.

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versity of California, Leland Stanford University and other educational institutions along the Pacific slope, have been prominent in the effort to bring about their return.

### EDWARD BURKE FOR COVENT GARDEN.

ACCEPTED ENGAGEMENT FOR NEXT OPERA SEASON  
AFTER GREAT SUCCESS.

LONDON, *February 12, 1910.*

MR. EDMUND BURKE, the Canadian singer, who has made such a reputation for himself in grand opera at The Hague, appeared last night in a concert at Queen's Hall, with Emil Sauer, under the auspices of the London Philharmonic Society and scored a triumphant success. He has accepted an engagement with the grand opera forces at Covent Garden, commencing in October, and will sing the roles in which he has been so successful in Holland.

### MR. NELSON IN THE WEST.

MR. BARNABY NELSON, the young Toronto tenor, now touring with the Jessie MacLachlan Company, seems to be appreciated in the west. The *Winnipeg Free Press* says:—"Burnaby Nelson has a fine tenor robusto voice, which he uses to excellent purpose. His first song, 'There's a Land,' gave an indication of what he can do, and is prophetic of great things for this good-looking, deep-chested young Canadian." The *Winnipeg Telegram* says:—"Mr. Nelson used his strong, vibrant tenor with ease and skill, his enunciation excellent, and his phrasing perfect. His rendering of the 'March of the Cameron Men' was particularly inspiring."

### GOOD FRIDAY CONCERT.

THE programme for Mr. Campbell's big Good Friday Concert in Massey Hall promises an unusual treat. The artists already engaged are: Jessie Alexander, elocutionist; Harold Jarvis, the 48th Highlander's Band, and a fine double male quartette. Jessie Alexander will give something new as well as some of her old favorites. Harold

Jarvis will repeat, by request, one or two of his favorite songs, with band accompaniment, which captivated the audience on New Year's night. Mr. Slater is arranging some splendid pieces for the 48th Band and for the double quartette. Mr. Campbell is beginning to reap the benefit of giving 41 concerts at popular prices. He has gained the full confidence of the public by giving only the very best entertainment, and he is sure of an overflowing audience every time.

### WOMEN'S MUSICAL CLUB.

At the last January meeting of the Women's Musical Club the programme was arranged by Mrs. Edward Broome, and was made up of writings of Scandinavian composers. Those represented were Kjerulf, Grieg, Gröndahl, Heise and Gade. On February 3rd an excellent programme was prepared by Mrs. Fisher—Wagner and modern composers. Unfortunately there were very few present, the severe storm keeping many away. The composers chosen were Dvorak, Debussy, Strauss, d'Albert, Wagner, Puccini and MacDowell. This was followed on February 10th by J. S. Bach and Italian composers, arranged by Mrs. Hugh Langton and Mrs. Albert Ham. The selections were by J. S. Bach, Sgambati, Carassimi and Verdi. On February 17th Chopin, Tchaikovsky, Hugo Wolf and Saint-Saens numbers made up the programme, and was arranged by Mrs. F. S. Welsman.

A glance at the above list of composers will suffice to show the exalted standard of the work carried on by the Women's Musical Club of this city, and from which one can form a slight estimation of the splendid advantages such an organization presents to those who care to avail themselves of its privileges. Unstinted praise is merited by the Club for their energy and aggressiveness in bringing to Toronto the famous Flonzaley String Quartette, one of the most artistic organizations in the world, for the exposition of chamber music.

A. V.

MARK HAMBOURG, the "giant" pianist, gave a recital at Massey Hall on February. He played with more reserve than usual, and with increased artistic charm.

LIZA LEHMAN, the composer and pianist, assisted by an excellent vocal quartette, gave at the end of January in Massey Hall a delightful recital of her "In a Persian Garden." She played the piano accompaniment with conspicuous skill and ability.

MR. HECTOR CHARLESWORTH, the music critic, has accepted the position of associate editor of *Saturday Night*.

# BALL

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**DINNA FORGET!**

**OUR LONDON LETTER.**

LONDON, ENG., *February 15th, 1910.*

THE most important musical event of the past month was, undoubtedly, the performance of César Franck's beautiful and neglected symphony by the Queen's Hall Orchestra, on January 29th. This masterly and melodious work has been a long time in coming into its own, its first performance having been given many years ago, after which it remained practically unheard, until, comparatively speaking, recently, and even now, as far as London is concerned, it has only had three or four performances. However, it seems that it is not likely to be shelved again, and as its beauties and the "idiom," so to speak, of the composer become more familiar it should become part of the regular repertoire. The symphony received a very fine interpretation by the band, under the direction of Mr. Henry J. Wood. Another important work of Franck was included in the programme of the Queen's Hall Orchestra on January 15th, the symphonic poem for pianoforte and orchestra, "Les Djinns." The solo part was played by that fine artist, M. Raoul Pugno.

The increasing interest which is now being shown in this country in the work of Franck is probably largely due to the translation by Mr. Newmarch, of Vincent d'Indy, which has recently been published. M. d'Indy, himself a distin-

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guished French composer, is in a favorable position for writing such a book, Franck and he having been master and pupil. To the influence of Franck, himself a modest and retiring man, the development of modern French music on its present lines is principally due, many of the most representative French musicians of the present day having been his pupils or having come under his influence.

A memorial concert to the late A. J. Jaeger was given on January 24th at the Queen's Hall. Mr. Jaeger was well-known in London as a musical critic and as the writer of most of the analyses of Elgar's compositions. He figures in Elgar's "Enigma, variations under the pseudonym of "Nimrod." An interesting programme was given, and three songs from a cycle, op. 59, by Elgar, were performed for the first time in public by Miss Muriel Foster. The other principal items were Parry's "Overture to an Unfinished Tragedy," Brahms's Rhapsody for orchestra, alto voice, and male voice choir, Elgar's "Variations," and the overture to "Die Meistersinger."

Before these lines are in print the season of opera in English at Covent Garden under the direction of Mr. Thomas Beecham, will have begun. Such an artistic and spirited an undertaking ought to be enthusiastically supported by the public, and if by mischance it should not be it would make the prospects of opera in London, apart from the summer season, which has the ad-

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vantage of being a "Society function," very poor indeed. However, quite apart from the general success of the season great interest is already being shown in "Elektra," and the advance booking has been very heavy.

While still upon the subject of opera, an important announcement has been made by the Carl Rosa Opera Company to the effect that it has secured the English rights of Goldmark's "Queen of Sheba," and that it will produce the work as soon as possible, presumably in the provinces. Goldmark's music has been popular in the concert room for many years, and the ballet music from this opera has often been played in London. It is full of fire and brilliancy and the Oriental local color is very cleverly suggested.

The preliminary announcements of the Covent Garden summer season is to hand. Two cycles of the Ring are promised under the direction of Dr. Richter. The novelties are not numerous, being Laparra's "Habanera," promised for last season, and Delibes "Lakmé," which may be described as a novelty as it has not been heard in London for many years. Debussy's "Pélleas et Mélisande" is to be performed again, and the exacting part of Mélisande which was so finely sung and played by Mdlle. Féart, of Paris, will be entrusted to the distinguished Canadian singer, Madame Edvina. It will be remembered that she had a great success in the title role of Charpentier's "Louise" last year, and this opera is also to be included in the repertoire of the coming season.

Mr. Joseph Hollbrooke, one of the best known of the modern British composers, has recently finished an opera, "Dylan," the libretto of which is by Lord Howard de Walden. The score must be somewhat complex, and indeed Mr. Hollbrooke seems determined to beat Richard Strauss at his own game. Parts are included for two flutes, one bass flute in G, two oboes, one oboe d'amore, one English horn, five clarinets, three bassoons, one double bassoon, three saxophones, four horns, a similar number of saxhorns and trumpets, three trombones, one euphonium, one tubaphone, concertinas, three tympani, cymbals, bass drum, side drum, and triangle, four harps and a celesta. One misses *Punch's* bass jamboons and double macaroons!

An important musical festival was held at Brighton in the early part of February, and the most noteworthy incident in connection with it was the visit of Dr. Christian Sinding, who conducted the first performance in England of his Rondo Infinito in E flat, op. 2. He also directed the orchestra in the performance of his symphony, in D minor. Other important works given at the festival were Paderewski's Symphony in B minor, and Verdi's "Requiem."

"CHEVALET."

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All Subscriptions, Communications, etc., should be sent direct to the Editor, 108 D'Arcy Street, Toronto, Canada.



## OUR NEW YORK LETTER.

NEW YORK, February 20th, 1910.

THOUGH there have been many concerts of particular interest during the past few weeks I must first of all set at rest my impatience to have my say regarding the event which has proved to be one of the greatest things of the season—the recital of Busoni. Naturally the musical public of America was looking forward to the advent of this pianist of whom the musical journals from time to time had recorded pianistic, compositional and conductorial triumphs (if the adjectives are allowable) in European centres. But it is doubtful if the most sanguine expectations of the public at large anticipated such a great triumph as was won by Busoni at his first recital, and confirmed at his second. His initial appearance in New York, with the Philharmonic, playing the Emperor concerto of Beethoven, is ancient history now. But it was such a splendid performance that the audience insisted upon a breach in the Philharmonic no-encore rule, and it whetted the appetite for his subsequent appearance in recital. It was a typical Busoni programme; his own version of the Bach Chromatic Fantasy and Fugue; the Beethoven Sonata, op. 111, the Chopin Sonata in B flat minor, and a finale of Liszt—the Mephisto Waltz, the Mendelssohn Wedding March, and Gounod's "Faust" transcriptions.

By the time Busoni had reached the end of the Beethoven Sonata he had convinced every person in the audience who knew anything about the piano that he is a great pianist and a great musician. The colossal work of the greatest of composers was unfolded and illustrated for the audience by a master musician whose attitude was that he was not there merely to play the piano and amaze with feats of pianism, but was there to preach the gospel of Beethoven—to deliver the message which he had received from the lips of the master himself. Then came the Chopin Sonata with the Funeral March. It was not a conventional interpretation. Far from it. And the greatest divergence from the customary ideas was in the Funeral March movement. Busoni commenced it *pianissimo* and worked up a great crescendo to the middle section which he played faster than most pianists and with less tearful sentiment. When Paderewski plays it, for instance, he brings tears to the eyes, and one is weighted down with sorrow, as if it were the story of the death of a dear friend. With Busoni it is less intimate and yet more dreadful. It is a great world-wide calamity—a universal sorrow that is awe-inspiring, and too deep for tears. During Busoni's playing of this work—one of the greatest of all Chopin's achievements—the large audience in Carnegie Hall hardly breathed. There was a fearful hush throughout the house, and until he finished the last movement, a torrent of notes, "the sighing of the wind above the graves of the departed," in

which he obtained wonderful effects with great rolling waves of sound, not a person moved, then after a short pause, the applause broke out, and again and again the pianist was recalled.

The programme ended with some Liszt transcriptions, which, in their way, were as wonderful as the Chopin. In the Mendelssohn Wedding March, for instance, Busoni obtained quite an extraordinary effect with a few short, crisp chords. He made them sound as if played on French horns. A technical point worth noting is the fact that unless one has heard Busoni play a long shake—or trill, as some prefer to call it—one does not know the possibilities of the piano in this respect. As for Busoni's technique it cannot be denied that it is the most perfected and most modern of any pianist. It is so far above and beyond the requirements of anything in piano literature that one never thinks of it any more than one thinks of technique when a great orchestra is playing. For instance, in the Chopin Etude in double notes, which he played for an encore the pace was extraordinary, yet the beauty of the musical expression, the charming secondary themes in the left hand and the finish and delicacy which the study demands were never lost sight of, and the rhythmical outline never grew hazy.

It is impossible to speak moderately and without enthusiasm of Busoni, for there is nothing merely moderately good about his playing. I cannot go into details about his second recital, much as I should like to, suffice it to say it was a duplicate in excellence, of his first, and his reading of the twenty-four Chopin *Preludes* was truly remarkable.

Among the violinists who have played during the past month are Kreisler and Elman, the two representatives of that instrument in America this season. The former is the idol of all musicians and violinists. Not only is he a great soloist, an artist of the very highest type, but he is at the same time a musician of superior attainments in other lines. He is an excellent pianist, and—a composer of unusual modesty, because, notwithstanding the fact that he has a good list of compositions to his credit, he has not so far played one of them in New York, so far as I know. Kreisler is among the very greatest musicians of the day, and personally I like him better than any other violinist before the public.

Elman is of an entirely different type. He is still more or less of a prodigy, and one looks for different qualities in his playing. He has a youthful dash and fire about his interpretations which are delightfully refreshing, and he is wont to dazzle with his brilliant technique, but he is, as one might well suppose, still lacking in the "grand manner" of which Kreisler is such a remarkable example, and although his playing stirs and excites one he is less exalted than the Austrian. But Elman is a very wonderful boy, and it is to be hoped that age and experience

will add those qualities which at present are less apparent.

The activities of the Damrosch brothers cover a large portion of the musical diet of New York. Mr. Frank Damrosch, the elder of the two, conducts the Oratorio Society, the Musical Art Society, the People's Choral Union, and he is director of the Institute of Musical Art. Mr. Walter Damrosch conducts the New York Symphony Society and the Symphony Concerts for Young People, for which the former society provides the orchestral numbers. Among the excellent and instructive programmes which the Symphony have presented, a concert devoted exclusively to Debussy and one to Wagner have been among the most enjoyable of the month. Mr. Damrosch is apparently a keen admirer of the music of the modern Frenchman. He gave the Prelude to *L'après midi d'un faune*, which he has presented several times before. Two Nocturnes, "Fetes" and "Sirens," the latter with the assistance of sixteen women's voices, he played splendidly, with all the true Debussy "atmosphere"—the haunting, illusive beauty which Debussy portrays. The chorus of Sirens sing only the vowel *ah* throughout, and the wonderful effects in tone coloring, and the curious, characteristic intervals with the orchestral background make it an extremely beautiful work. Miss Julia Heinrich sang "*Le Jet d'Eau*" and the well-known "*Mandolin*" with great success. Mr. Damrosch has always made a specialty of Wagner, and the programme he gave on January 25th again exemplified the excellence of his Wagnerian interpretations. A Berlioz-Brahms' programme on February 13th in the New Theatre introduced a novelty. The Brahms' Symphony No. 1 was played in memory of the late president of the Symphony Society, Samuel Stanford, a noted pianist who was for some time connected with the music faculty of Yale University. The novelty was an instrument called the *viola tenore*, played by Mr. Erich Ochs. Its range is between the *viola* and the 'cello. It is played in the same manner as the latter instrument and has an extremely sweet, and in some registers a very beautiful rich tone.

Mme. Liza Lehmann, the popular English composer, has given two very successful recitals here, assisted by capable quartettes of singers. Mme. Lehmann, of course, does not rank with the leading composers of the day, but she does qualify for a place among the most popular—a very different thing. Her songs are extensively sung on both sides of the ocean, and she has some very meritorious music to her credit, such as the cycle "*In a Persian Garden*"—probably her best effort. Mme. Lehmann's concerts have been rather novel events, because such things as her nonsense song and quartettes form an unusual programme, and while they are trifling in mood their humor and freshness, combined with excellence of interpretation, made them popular with the music lovers, and filled

Carnegie Hall. The composer played all the accompaniments and at the second concert she was ably assisted by Miss Inez Barbour, soprano, Miss Palgrave-Turner, contralto, Mr. Daniel Beddoe, tenor, and Mr. Frederick Hastings, baritone. The two ladies came over from England, the two gentlemen are local singers.

Among the representatives of the new art of dancing none is more promising and deserving of attention than the present *premiere danseuse*



RITA SACCHETTO

of the Metropolitan Opera. I say the "new" art of dancing because assuredly we are witnessing the introduction of many new ideas in that art which were unheard of a few years ago, and it seems likely that dancing will come in for a much greater share of popularity and serious attention in the near future than it has enjoyed in the immediate past. Isadora Duncan, Maude Allan, Ruth St. Denis and Loie Fuller have interested the American public of late with novel performances, and some of them have been extremely graceful and beautiful. Miss Rita Sacchetto, of the Metropolitan, appeared here first with the Loie Fuller company, and won such an instantaneous success that she was immediately engaged for the leading position at the opera. But apart from her work there she will be seen in the near future in a series of beautiful and novel "symphonic pantomimes," such as an interpretation of the two *Peer Gynt* Suites



of Grieg. These dance-pantomimes will be different from the dances which are at present being presented, and Miss Sacchetto will have the assistance of several capable dancers, apart from her solo numbers. I had the pleasure of witnessing a rehearsal of these dances recently, and was surprised at the instructive and beautiful effects. Miss Sacchetto herself is the personification of grace, and she possesses a truly remarkable gift for pantomime. Not only is she graceful and beautiful, but she has imagination and intellect, and from what I have seen of her work I should say that she is going to be as popular in solo dancing as she has proved to be at the Metropolitan.

SYDNEY DALTON.

### MUSIC IN MONTREAL.

MONTREAL, February 23rd, 1910.

THE past month has been a very full one, musically, in Montreal.

On January 25th the Montreal Symphony Orchestra gave a fine concert at His Majesty's Theatre, in which Emile Tarranto appeared as soloist. It proved a great success. Miss Dora Gibson sang "Vissi d'Arte" from Puccini's "La Tosca," with great dramatic effect.

On February 7th the Beethoven Trio gave a concert in aid of a charity, which unfortunately was poorly attended. The whole programme was exceedingly well rendered. As we have before remarked, the Trio deserves to be more generously patronized.

On February 4th the great Italian pianist, Busoni, appeared at the Windsor Hall. Musical Montreal turned out in full force to hear this most remarkable pianist.

Busoni conquered his hearers in his opening numbers, and from the conclusion of the opening Bach Fantasia and Fugue, to the concluding number the enthusiasm of the audience steadily increased, until after the Chopin suite it amounted to a veritable furor. No pianist who has visited Montreal in recent years, has succeeded in winning such a warm ovation.

Busoni left no doubt upon the most critical mind, that he is one of the greatest pianists of the day.

On February 5th, Herr W. Sehlbach gave a Schubert Matinée in the Nordheimer Hall. The Hall was filled to overflowing. The programme consisting of eighteen Schubert songs, was rendered in fine style, the interest of the audience being maintained to the end.

On February 11th, Kreisler appeared with the Symphony Orchestra, as soloist. He must be considered as one of the greatest violin virtuosi of our times. His tone was magnificent, perhaps not so large as that of some of the other prominent violinists, but for sheer beauty of refinements and loveliness of quality, it is unrivalled, caressing, alluring—it is everything but passionate.

The audience gave Kreisler a great reception.

On February 17th, there was a large gathering at the choral concert of the McGill University Conservatory of Music at the Royal Victoria College. The chorus numbered fifty voices, and was conducted by Dr. Perrin. The programme, which included solos, vocal and piano, part songs, madrigals and male quartettes, consisted of fifteen items. The classical note predominated, there being selections from Lassus, a madrigal of the 16th century, Corelli, Bach, Scarlatti and Festa. These were very intelligently rendered, and showed a high degree of perfection, and reflect great credit upon Dr. Perrin.

The artists were Miss Katrina McKenzie, Messrs. Perrin, Armitage, Dumbville and Hughes, Miss Ethel Carson, Miss Antoinette Panneton, Miss J. Ross, Mr. Y. Lamontagne, Miss De Sola, Miss Agnes Harvie and Miss A. Gunn.

On February 15th, Mark Hamburg, the well-known pianist, appeared at the Windsor Hall in recital. Coming so soon after Busoni there was not a good attendance, which was to be regretted.

Mark Hamburg delighted his audience and played with his old-time vigor, but was handicapped by a somewhat unresponsive instrument.

Much interest is being evinced in the forthcoming visit of Miss Jessie Caverhill-Cameron, who is well known to many Montrealers. She will appear in a pianoforte recital at the Windsor Hall.

The programme will be arranged by Joseffy, with whom Miss Caverhill-Cameron has been studying. S. H.

### MUSIC IN OTTAWA.

OTTAWA, February 23rd, 1910.

THE Ottawa Symphony Orchestra will go to Toronto in April to defend the trophy which it now holds in the Governor-General's Musical and Dramatic Contest. The citizens have not been slow in subscribing the large sum of money which it will require to send its orchestra to Toronto, believing that they will be successful. I also hear that some of Ottawa's vocalists will this year be heard.

Mme. Gisela Weber gave a delightful violin recital in St. Patrick's Hall before a very large and fashionable audience. It was the largest audience that has greeted an instrumentalist in many a day. Mme. Weber delighted every one with her gracious manner and artistic playing. With absolute pitch, broadness and sympathy of tone and perfect technique her playing awakened a very warm reception. Her numbers included works of Handel, Bach, Mozart, Brahms and Corelli. She was ably assisted by Mrs. Holmes-Thomas at the piano, and Miss Aline Fredin, accompanist. During her short stay Mrs. Weber and her associates made many friends who gave her a veritable ovation at the close of the concert.

Mr. Cyril Rickwood, the new organist of Grace Church, has already taken an active interest in matters musical, and has organized a Ladies' Chorus, which held its first practice on Tuesday evening, February 22nd, and begins its career with a membership of twenty-five. There seems to be plenty of room for such an organization.

The Orpheus Glee Club has announced its concert for April 7th, and have engaged to assist them the famous English contralto, Miss Alice Lakin. Among Miss Lakin's recent engagements are the Cardiff Festival, where she sang in the "Kingdom," with Sir Edward Elgar conducting, and "Romeo and Juliet" under Dr. Cowen's direction. The Society is to be congratulated in its new undertaking.

Two musical events not mentioned in my last communication are a Gounod evening given by the Choir of St. George's Church, under the direction of Mrs. F. M. S. Jenkins. The choir was assisted by Mrs. W. Clinton Brown, soprano, of Prescott. The choir sang exceedingly well and maintained the reputation it has established for excellent work. The choir of All Saints Church, under the direction of Mr. J. Edgar Birch, Mr. Arthur Dorey at the organ, gave McFarlane's "Darkest Hour in the Church," on Wednesday evening, February 16th. The choir was assisted by Mr. Cecil Bethune, baritone, who sang the numbers allotted to him with splendid effect, and the choir, which has recently materially strengthened, surpassed any of its previous presentations of this work. On Wednesday evening, March 1st, Stainer's "Crucifixion" will be given.

The congregation of St. John's Church have purchased from Messrs. Casavant a new organ costing about \$4,000, which they hope to have installed early in March. The building now occupied by the Church has been sold to the Government, but apparently it will not be required for some time as the new organ will be boxed in such a way that it can easily be moved. Rev. F. H. Capp, the Vicar of St. John's, is a musical enthusiast and has composed a number of ballads which have met with much public favor. With the advent of a new organ, which has been badly needed for some years, a brighter musical service will be instituted. The present organist, W. T. Minter, has done excellent work with the material at hand.

L. W. H.

One thing is certain, they must have extraordinary merit to succeed so well—we speak of the

**MARTIN-ORME PIANOS**

MADE IN OTTAWA

## MUSIC AT HAMILTON.

HAMILTON, February 21, 1910.

The "Elgar Choir" week takes the same place in Hamilton that "Mendelssohn Choir" week takes in Toronto; for our Elgar Choir has been brought by its talented conductor, Bruce Carey, to the point where it is second only to the Mendelssohn Choir; indeed, I have claimed from the first, that, in proportion to the populations of the two cities, and the possibilities of voice-selection, it is equal.

The first concert, on Tuesday, February 1st, was devoted to a mixed programme (given below), including part music, of every class and style. In rendering these selections the choir exhibited a purity, resonance and volume of tone that it would be nearly impossible to surpass. Their shading was delightful; their enunciation so perfectly clear that a book of words was unnecessary; their appreciation of the different style of each piece—bright, sombre, humorous or dramatic—gave exactly the right atmosphere to each number. This was due both to the artistic insight and unsparing labor of the conductor, and to the faithful devotion to work and loyal support shown by the chorus, who have labored hard and hand for weeks and months to produce this result, a result to be gained in no other way.

Probably the "Sea-Drift," of Coleridge-Taylor, showed their ability and training better than any other piece; for, from one end to the other, it is full of chromatic intervals, unusual progressions, and points of attack so difficult as to make it a matter of wonder how a body of unaccompanied voices, without any instrumental aid whatever, could keep on the track and come out right in the end.

Mrs. Clara Barnes-Holmes, of Buffalo, an old favorite in Hamilton, gave a group of light songs in good voice and style.

The Buffalo orchestra played accompaniments acceptably for some of the numbers, and, under its own conductor, Dr. Schorcht, played two numbers, the Phædre overture, by Massenet, and Norwegian Rhapsody, by Svendsen, with good effect.

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Both concerts were opened by Lavallée's "Canada," and closed by the National Anthem, in which the audience joined.

I should mention Chaminade's "Angelus," arranged by Bruce Carey, for eight-part, chorus and orchestra with delightful effect, and beautifully rendered.

#### PROGRAMME.

##### UNACCOMPANIED.

"Seadrift" ..... Coleridge-Taylor.  
 "Crucifixus" ..... Lotti.  
 "Here by Babylon's Wave" ..... Gounod.  
 "St. Michael's Tower" ..... Stewart.  
 "You Stole My Love" ..... McLarren.

##### WITH ACCOMPANIMENT.

"The Angelus" ..... Chaminade.  
 "The Snow" ..... Elgar.  
 "Challenge of Thor" ..... Elgar.  
 "Lullaby," from Bavarian Highlands..... Elgar.

On the second night, February 2nd, Verdi's "Requiem" was the principal work, of which two numbers were given last year. It is not the place of this article to criticize the work, which is both dramatic and melodious; but to speak of the performance, which excelled, if possible, that of the previous night.

The soloists from New York gave a fine rendering of the solo parts, and, in combination with the chorus, produced a beautiful ensemble. They were: Miss Fanny Rice (soprano), Mrs. Harriet Foster (mezzo-soprano), Edward Barrow (tenor), Magnus Schultz (bass, or rather baritone). The orchestral accompaniment was played by the Toronto Symphony Orchestra, which appeared for the first time in Hamilton, and showed us that Mr. Welsman is on the way to make a first-class orchestra out of the excellent material at his command. Very soon it will be unnecessary to go out of the country to get an orchestra for even the most exalting work. Their accompaniments were exceedingly good, and their "Oberon" overture, and "Finlandia" were triumphs of interpretation. It was pleasant to see one's old friends and former fellow-citizens, Mrs. Adamson and her daughter, playing among the first violins.

It is understood that next winter Mr. Carey intends to go abroad again for another course of study in Europe. Therefore there will probably be no Elgar Choir concerts next season; but it is hoped that on his return the work will be resumed with its accustomed energy; for Hamilton cannot afford now to be without this important factor in its musical life.

On Thursday, February 3rd, the Harmonic Society (conductor, Dr. C. L. N. Harris) gave its annual concert in the opera house. The programme included Gade's "Crusaders," a chorus from Glinka's "Life for the Czar," Saint-Saen's setting of Psalm 150, and the "Tannhäuser"

march and chorus. The chorus numbered nearly 200, and had a good full tone, (especially the ladies), but were poor in attack. The orchestra was composed of local players and gave good support to the chorus. The soloists for the cantata were Mrs. Bruce-Wikstrom (formerly of this city, now of Grand Rapids), Ernest Martin (formerly of this city, now of New York), and Arthur Blight. They all did their work well and were well received.

On Saturday, February 5th, W. H. Hewlett had the co-operation of George Fox at his monthly organ recital, when an enjoyable programme gave great pleasure to a large audience.

On Tuesday, February 8th, Mrs. Giseler Weber gave a violin recital in the Conservatory Hall. As the name was quite unknown only a small audience was present. But everyone was delighted with the programme and the performance. Mrs. Weber has a brilliant technique and a magnificent tone, added to abundant musical temperament. In the Handel and Brahms' Sonatas she was ably assisted at the piano by Mrs. Holmes-Thomas, a pianist of great ability. The entire programme was classical, well played, and thoroughly enjoyable.

J. E. P. A.

#### THE ELGAR TRIO

THE Elgar Trio, composed of Miss Patricia Brazill, pianist, Miss Marie Smith, violinist, and Mr. Batchelor, 'cellist, is a trio that for the versatility of talent of its members is hard to be surpassed in the concert line. Miss Brazill, pupil of Von Doenhoff, is a pianist of more than ordinary ability. She is an excellent mandolinist (pupil of Abt) and has the distinction of being the only mandolin virtuoso in Canada. Miss Marie Smith, daughter of Juliette Deveraux, the talented soprano, inherits her mother's great gifts. She is an accomplished singer and highly-gifted violinist, her violin playing never failing to please. Mr. Batchelor, 'cellist of this enterprising organization, is a member of the Toronto Symphony Orchestra. Not only is he a good 'cello performer, but he is equally entertaining as an impersonator, his specialty being impersonations of the famous Albert Chevalier. After hearing Mr. Batchelor in "The Fallen Star" and "My Old Dutch," one has enjoyed a rare treat. Concert committees could give no greater pleasure to their audience than by engaging this talented trio to carry out their programme.

THE Flonzaley String Quartette gave a concert under the auspices of the Women's Musical Club, February 26th, in the Conservatory Music Hall. They proved splendid exponents of chamber music. The concert occurred too late in the month for extended notice here.

## MUSIC IN OSHAWA.

OSHAWA, *February 20th.*

AN enjoyable concert was the one given in the Simcoe Street Methodist Church on Thursday evening, January 20th, under the auspices of the League. Interest centred on the return visit of Miss Estelle Carey, of Hamilton, who on a previous occasion, had endeared herself into the hearts of her audience by her winsome manner and charming voice. As on the former appearance she was given a hearty welcome, and was obliged to respond again and again. Her best numbers were Behrend's "The Gift" and "The Cuckoo," Lehmann. Mr. Vernon T. Carey, tenor, of Erie, Penn., gave Tours "Mother O' Mine" and Lohr's "To My First Love," which were well received. Probably the best eleutionist heard here for some time was Miss Della Flatt. With a rich voice, under perfect control a charming manner free from all affectation, she gave Longfellow's "The Legend Beautiful" in a manner which will long be remembered. Another delightful number "Friends," by Robt. W. Service, the Yukon poet, was heartily enjoyed. Perhaps the best number was Will Carlton's "The Settler's Story." A Ladies' Quartette, composed of Miss N. Francis, Mrs. W. A. Hare, Misses Luke and Keddie, rendered Frederick Roots' "Home, Sweet Home," which was thoroughly enjoyed. The accompanist, Mrs. Cecil A. Worden, filled her position in a manner which left nothing to be desired.

The fourth of the series of concerts, under the auspices of the Hospital Auxiliary, was given in the Opera House, on Friday, February 14th, by the Orpheum Musical Club, which scored a decided hit, giving one of the finest entertainments that has been heard here for some time. The songs were well rendered, and many were humorous little skits that kept the audience in good humor the entire evening. The cartoon work of Mr. Richardson in illustrating "Swanee River" and "The Old Canoe," as the music was rendered, greatly pleased the audience. The Quartette is a good one, each member possessing a voice of rare melody, which blended in perfect harmony. They will be heartily welcomed should they give a return engagement.

Two popular young ladies, pupils of Miss L. Bambridge, Miss Ida Arnott and Miss Florence Lait, successfully passed their junior examinations in Piano at the Toronto Conservatory of Music recently.

The latest acquisition to the ranks of the teaching staff of the town is Miss Nora Clench Francis, who is announcing the fact in the local press. Miss Francis, while young, is well fitted for the position and will undoubtedly be successful in her chosen profession.

R. N. J.

## THE TORONTO CONSERVATORY OF MUSIC.

THE month of February at this institution witnessed some very successful Saturday afternoon recitals in the Music Hall, when teachers of all grades, and nearly all departments, were worthily represented. These recitals will probably be continued till the end of the present term in April. On Saturday afternoon, February 5th, Mr. Richard Tattersall gave his seventh and concluding organ recital of the season, when a particularly fine programme was brilliantly performed. This series of recitals has added materially both to Mr. Tattersall's reputation and to a better acquaintance with the excellent instrument in the Music Hall, which is daily in commission among the senior organ pupils at the institution. New members of the vocal staff are Mr. Russell Maclean, the popular baritone, and Mdme. Edith Grey-Burnand, late of London, Eng., and Chicago. Mr. Maclean is already well known in Toronto, but Mdme. Grey-Burnand has only recently taken up her residence here, and consequently her appearance in a Song Recital on February 16th was an occasion of general interest. The evening in question was under the patronage of Lieut.-Governor and Mrs. Gibson and many well-known citizens, and attracted a cultured and appreciative audience who were greatly delighted with Mdme. Grey-Burnand's rendering of English songs, and also with the artistic piano playing of Miss Mona Bates, who supplied both accompaniments and solos with unusual charm and brilliancy of technique. Mdme. Burnand has had considerable experience as concert vocalist and teacher, both in England and the United States, and comes to the Conservatory very well recommended.

The popularity of the Music Hall as a centrally-situated and altogether agreeable room for chamber music and piano recitals has been well attested by the frequent use of it by visiting artists, among whom might be mentioned Mdme. Gisela Webber, violinist, and Miss Grace Smith. It is worthy of note that the four conductors whose combined efforts must be taken as completing a wonderful cycle of concerts in this city during the season, namely, Dr. Vogt, Dr. Ham, Mr. Welsman, and Mr. Fletcher, are all members of the Conservatory staff. Mr. J. D. A. Tripp, too, who has again taken up conducting, gave a successful concert on February 11th with the University Glee Club, recently organized. The Easter vacation includes Good Friday, March 25th, Saturday, March 26th, and Monday, March 28th. The summer term opens Friday, April 15th.

The String Orchestra, conductress, Mrs. Dreesler Adamson, gives its annual concert on the 19th of the present month, when a specially attractive programme will be presented, assisting soloists being Miss Lina Adamson and Mr. Tattersall.



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### BRANTFORD NOTES.

BRANTFORD, *February 19, 1910.*

THE programme for the Women's Musical Club for January the 28th was from "French Composers and Women Song Writers." Arranged by Mrs. James S. Sutherland and Miss Gretna Moffatt, it was as follows:—

Overture—"Mignon" ..... Ambrose Thomas  
Mrs. Cockshutt and Sutherland.

Vocal Solo—"The Slave Song" Teresa Del Riego  
Mrs. Zinn.

Piano Solo—"Spirits of the Glen".....Denni  
Miss Gladys Sanderson.

Violin Solo—"Ninth Concerto".....De Berriot  
Miss Marjory Jones.

Vocal Solo—"Villanelle" .....Dell Acqua  
Miss Schnudlin.

Piano Solo—"Air de Ballet".....Chaminade  
Miss Haight.

Vocal (a) "The Wood Pigeon"

(b) "The Yellow Hammer"

(c) "The Owl" .....Liz Lehman  
Mrs. Leeming.

Piano—"Valse Romantique," Op. 115.....  
Chaminade.

Miss Moffatt.

The Brantford Women's Musical Club becomes even more popular as the season advances and new members are being constantly enrolled. Each programme has been greeted by a splendid attendance, the seating capacity of the club rooms

being frequently overtaxed. Friday, February 11th, was an exception to the rule, when Mrs. J. Sutherland, 2nd vice-president, presided over a programme of Liszt, Chopin, Rubinstein. The works of the interesting trio of composers being illustrated as follows:—

Duet—Ballade No. 3.....Rubinstein  
Mrs. Roy Secord and Miss Secord

Song—"Ah! Sweet as any Flower".....Liszt.  
Mrs. Frank Leeming.

Piano Solo—Rhapsody No. 6.....Liszt.  
Miss Buckley.

Vocal Duets (a) "Sweetly, sweetly sang the Bird"  
(b) "The Wanderer's Night Song".....Rubinstein  
Mrs. Leeming and Mrs. Zinn.

Paper—"National Anthems" .....  
Miss Raymond.

Piano Solo—"Etude in E Major".....Chopin  
Miss Dunstan.

Song (a)—"Der Asra" .....  
(b) "Since first I met Thee".....Rubinstein  
Mrs. Geo. Watts.

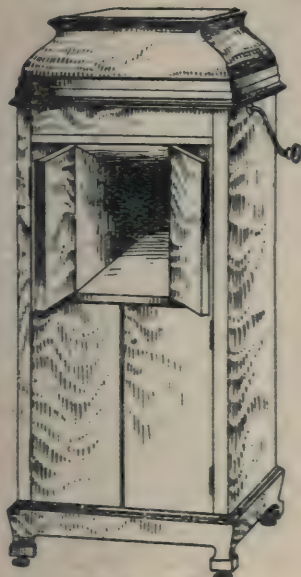
Piano—Rhapsody No. 2 .....Liszt  
Mrs. W. Scace.

Song—"The Lorelei" .....Liszt  
Mrs. Zinn.

James T. Whittaker, baritone, appeared in recital at the Grand Opera House, Tuesday evening, February 8th, assisted by Harriett Welch-Spire, soprano, Buffalo; Maurice Paure, violin-

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ist of London, and Frederick C. Thomas, accompanist.

The appearance of the great Mark Hamburg is eagerly anticipated, on Thursday, February 24th at the Grand.

The Women's Musical Club are preparing "King René's Daughter," for their annual concert, which takes place about March 3rd. The cantata is under the direction of Mr. H. K. Jordan.

### WINNIPEG CITY BAND.

THE Sunday night concerts of the Winnipeg City Band have been given every Sunday, commencing October 10th of last year, with the exception of Christmas Sunday. The Walker Theatre is always crowded and about five hundred people sit on the stage each Sunday and a large number cannot gain admittance. The band is larger than last year and is gradually becoming a complete instrumentation, having recently added a flute, clarinet and bassoon from the Halifax Regimental Band. Another bassoon player is coming from England, which will make the reed section, two flutes, two oboes, two bassoons, quartettes of saxophones and fourteen clarinets. This has heretofore been the weak spot.

The only chance to practice is on Sunday afternoons, so that heavy programmes in the evenings are impracticable. In April the band will hold regular week night practices and work on a repertoire of good music.

### PURCELL'S NEGLECTED WORKS.

SIR FREDERICK BRIDGE, continuing his series of studies in the music of Purcell at the University of London recently, dealt with the fantasias for strings composed by Purcell in 1680, shortly after his appointment as organist at Westminster Abbey.

Purcell was then aged twenty-two, and was at the height of his genius. He seemed, said Sir Frederick, to have written day after day a constant succession of these interesting things at this period. The reason they had been neglected by musicians was that they had never been accessible, the only copies being in the British Museum, waiting for an editor. Following the fantasias, Purcell composed a wonderful set of violin sonatas, which were a surprise to all music historians, many of whom have never heard them.

Discussing the question of the inspiration for these sonatas, Sir Frederick Bridge suggested that Purcell's master in this style was the remarkable Italian violinist and composer Niccolò Matteis, who was then in England. He it was who first instructed the English in the modern use of the bow. Up to that time violinists had held the bow with all the fingers round the wood, the knuckles just failing to touch the string, as is still the habit of old-fashioned bass violinists.

MUSICAL CANADA may be secured at any of the large newdealers in Toronto.





DR. VOGT'S STUDIO

## STUDIOS IN THE TORONTO CONSERVATORY OF MUSIC.

### II.—DR. A. S. VOGT'S STUDIO.

If environment or surroundings be taken in all cases to seriously illustrate the idiosyncrasies of the individual, a glimpse of Dr. Vogt, conductor of the renowned Mendelssohn Choir, in his studio in the more recently acquired part of the Conservatory buildings, known as the Annex, must be considered exceptionally interesting, Dr. Vogt being a highly exceptional man in point of attainments, success, preferences and opinions, and a few other things. He moved to his present quarters in the Conservatory two or three years ago, and the large double rooms decorated in various tints of green and gold are characteristically full of objects all more or less concerned with the different departments of his work, and notably, the Mendelssohn Choir. The two Canadian pianos, from the favorite house of Heintzman & Company, are reinforced by a majestic safe which doubtless contains the valuable documents, such as contracts, lists, scores, programmes and general correspondence from all parts of the world which have come into existence during the thirteen years of this wonderful choir. Therefore, this special studio is not only the teaching apartment of Dr. Vogt, but also a place of meeting for the officials of the Choir which he conducts with such consummate skill. The desk

'phone is, naturally, present; infallible sign of the man much-in-demand. A still more imposing and larger desk in the front room is clearly devoted to hard work with the pen, either on the part of Mr. Reed, secretary of the Choir or Dr. Vogt himself. So much for the business side.

Artistically, there are a good many things worth looking at in this room. Dr. Vogt, who is not only a Canadian, but a German-Canadian to boot, has no doubt enjoyed his different visits to the Fatherland more than the average musician, for, by reason of his inherited national traits, he takes naturally to all things German. One does not encounter cheap steins and gaudy platters hung around this room, the spoil of the ordinary tourist, for the Doctor is a man of taste and discrimination, but what pictures there are remain in the memory as reproductions of German art, such as "The Island of the Dead," a large subject after Holbein, and others. The much valued diploma of Leipzig hangs opposite a photograph of one of the great orchestras associated with the Mendelssohn Choir. The death-mask of Beethoven is confronted by a signed picture of Safonoff, the famous Russian conductor, who complimented Dr. Vogt some time ago so warmly. Views of German towns and rivers alternate with group-photos of the Choir at home and in American cities. The personal note is strong, and one does not seem to know or care to learn what "style" the studio represents, or what its "period;" the "Life and Work" re-

cords here are too abundant and satisfying for that.

Lessons in advanced piano are given in this studio, Dr. Vogt being, as everyone knows, a member of the Conservatory Faculty, and certainly the "entourage" is altogether interesting and impressive, but how about the desk 'phone alluded to? If it possess a "long distance" connection one imagines a lesson being broken into by countless messages from outlying points, from managers and "impresarii" all anxious for speech with the conductor of the Mendelssohn Choir. Interviewers, reporters, critics, aspiring artists and all sorts and conditions of performers and advance agents must constantly wish to attract the attention of so celebrated a personage as Dr. Vogt has become. Now, then — as the French say—may we not stretch a point here and figure the arrival of cabled messages from lands across the sea, invading the peaceful calm of this busy studio? Probably Dr. Vogt has his own way of managing this as well as other unusual affairs.

When Dr. Vogt shall have returned from Europe and the British Isles with the members of his Choir, in, say 1912, he will have increased spoils of victory wherewith to decorate this studio that even now is redolent of hard-earned success and well-deserved triumph. Homelike it is to-day, with the bright open fire burning on the hearth beneath an old-fashioned marble mantel-piece, and homelike and simple too. One fancies the intimate, daily thoughts and habits of its occupant, who has never had, and probably never will care to have, time for the accumulation of mere "objets d'art," and who cultivates no affectations, either in art, dress or anything else. Life lived to the full, and work done to the best of him—these are sufficient.

#### MISS JOSEPHINE SCRUBY.

MISS SCRUBY is a recent addition to the singing department of the teaching faculty of the Conservatory of Music. She holds the teacher's certificate of the Royal Academy of Music for sing-

ing and violin and has studied with William Nicholl and Mrs. Hutchinson of London, and Frank King Clark of Paris, and diction with



MISS JOSEPHINE SCRUBY

Mme. Rochefort, professor at the Marchesi Studio, Paris. Miss Scruby is a member of a talented musical family, and has appeared successfully in London, Eng., in concerts with her two sisters, 'cellist and harpist, respectively. Miss Scruby has also twice toured in South Africa. She has testimonials from King Clark and other authorities testifying as to her intelligent and effective work as a first-class teacher.

THE publication of signed articles does not necessarily mean that the opinions expressed are those of this journal.

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# OPERA & DRAMA

## SOME RECENT DRAMAS.

In the many tales of the middle ages that still retain their freshness and dramatic interest is one of a nun who was lured away from her convent by a young soldier, and lived a gay life until her lover died, and she went through dire straits of sin and misfortune. At last, wretched and starving, she made her way back to the convent where she had taken her vows, to ask for alms and a place to die. To her amaze she found that a miracle had happened, for during all the years of her absence the Virgin Mary had taken her place and appearance and had performed her duties. She had never been missed, and her name had become venerated for holiness. This poetic and tender legend has deeply fascinated modern writers, and one of the most charming of Maeterlinck's "Plays for Music" is founded on it and is known as "Sister Beatrice." John Davidson also wrote his "Ballad of a Nun" on the same legend, as a companion to his "Ballad of Tannhauser," and embodied in both his sumptuary philosophy of life. The theme of the tale seems to have fascinated the late F. Marion Crawford, for he played with it in at least two works. One was the novel "Casa Braccio," in which the nun did yield and go away to live unhappily ever after, and the other was his post-humorous drama "The White Sister," in which the nun is depicted as performing a great act of renunciation with no happier outcome. Although elaborately produced by Miss Viola Allen, the drama somehow does not ring true: it lacks the sense of elevation and fervor commensurate with the dignity of the theme. The third act is tricky and might rank as first rate melodrama of the type invented by the late Victorian Sardou, but, unfortunately, it is not played by Miss Allen and her company as melodrama, but in a dulcet, quiet way that fails to bring out its theatrical possibilities. One Toronto critic cleverly described the whole bag of tricks by which Miss Allen disguises her lack of native dramatic impulse and emotional sincerity; particularly her "smile through tears" which is voted as "sweet" by the admiring ladies in the parquette. Assuredly it is not good art for a woman no matter how saintly, to address a man whom she loves, and who has shot himself to save her name, in the tones that one would use to soothe a baby which had cut its finger. A poignant shriek or two would surely have been justified under the circumstances, but the *White Sister* which is the joint creation of Miss Allen and

Mr. Marion Crawford, is too placid or stoical or ladylike to shriek under any circumstances. Verily it was difficult to sympathize with her soul sufferings.

The play "Springtime" by those industrious collaborators, Messrs. Booth Tarkington and Harry Leon Wilson, could hardly be regarded as more than an attempt to exploit to the full Miss Mabel Taliaferro's unique gift of pathos. Given an episode which demands the delicate depiction of maidenly joy or sorrow and this young actress at once comes into her own. She has a difficult enunciation, but a mimetic faculty more pronounced and individual than that of most other women on the present-day stage. The flower-like maid of "Springtime" assuredly goes through a great deal of imaginary and futile trouble. She plunges into the raptures of first love with a precipitancy most astonishing, and within twenty-four hours is driven to madness by a harsh father and the thought that her adored one is slain. Then it turns out that all this bother is unnecessary, so she suddenly becomes restored to reason and cuddles blissfully in her lover's arms. Only an artiste with a touch of genius could make this forced and artificial tale moving and, for the time being, convincing, yet this is what Miss Taliaferro accomplishes so long as she has the audience under the spell of her personality. But after it is all over the spectators wonder what they were crying about.

The retirement of Miss Eleanor Robson from the stage is to be regretted because the stage of to-day can boast of very few young actresses with her individual gift and rare technical equipment. In the decade of her achievement which began with her charming performance in "Arizona," she played half a dozen various roles in this city and always with distinction and originality of treatment. In voice and utterance, she was exquisite, and her taste and intelligence were always faultless. Moreover, she had a peculiarly virginal quality in her art and a rare fund of magnetism. What her acting lacked was the intensity that is only born of personal experience, and since marriage is said to be but the beginning of a woman's education, it may be that should she ever return to the stage it will be with an art concentrated and intensified. It is true that she lacked grace of bearing, but she had a haunting beauty of the type one finds in the paintings of Botticelli. Her most satisfying successes were in what are known as character roles. None who saw here charac-

terization of the slavey in "Merely, Mary Ann," who, like a butterfly, grows from a grub into a radiant being, will forget the subtle beauty of her performance; and the chief merit of "The Down of a to-Morrow," in which she made her last appearance, lay in the fact that it provided a role in which she was able to depict a radiant soul shining through squalor.

Mr. William Gillette, having proven unequal to the physical strain imposed on him by the heroics of Bernstein's stirring drama "Samson," the title role was this season entrusted to a man of robust physical powers in the person of Mr. J. K. Hackett. The latter is far from being a brainless actor, despite the fact that he has been long a "matinee idol," but two gifts absolutely necessary for the convincing portrayal of Bernstein's sublimated dockman, Mr. Hackett absolutely lacks. The one is intensity, and the other a capacity for the expression of mordant irony. The third act of the drama is full of speeches by a man whose tongue has been sharpened by a tigererish hate and who is displaying a feline cunning, and relentless in accomplishing his revenge. Mr. Hackett gave us merely blind rage and heroics; the explosions of an average "leading heavy." Gillette, with all his lack of a necessary robustness, uttered his speeches in a manner that burned, and was consequently memorable. Mr. Hackett made a sincere effort, but his failure is due to a clear lack of capacity for the expression of subtle emotions. His performance fared badly in comparison with the smooth and easy achievements of the two accomplished veterans, Marie Wainwright and Fred-eric de Belleville.

As one watched and listened to Sir Charles Wyndham in "The Mollusc," one could not help constantly framing to oneself the thought, "Oh, to have seen him act this part twenty years ago." Sir Charles is by no means a magnificent ruin yet and the beauty of his voice and diction are quite unclouded. Moreover, he is still able to maintain something of the debonair bearing and the savoir faire that delighted everyone in the seventies and the eighties; but there is a loss of spontaneity and an effort at times to force the note as though he were afraid he were not getting the ideas over the footlights, which is born of three score years and ten. Mr. Hubert H. Davies' play itself, though it is not a full evening's entertainment, is one of the most delightful and intimate studies of character that has been given to the modern English stage. It has a high literary humor that smacks of Moliere, and the marvel is that the dramatist could have made so much that is human and interesting out of so little. It is filled with the pleasantest and cleanest mirth from the first line to the last, and a wit and observation continuously delightful. The title role would have fitted Miss Mary Moore, who originated it, to a nicety, for she has the requisite charm to enable the gentle tyrant to "get away with" her molluscy. Miss

Frances Vine, who played this part owing to the illness of Miss Moore, has exceptional talent as a comedienne and her methods are extremely intelligent. No subtle point that the dramatist makes gets by her, but, nevertheless, she lacks that essential grace and charm which would make the selfishness of the woman she is depict-



MARGARET ANGLIN

Her latest portrait in "The Awakening of Helen Ritchie."

ing tolerated. It is years since Mr. Sam Sothorn, who resembles his brother, the romantic actor, has acted in Toronto. He is a better comedian and his picture of the bored and crushed husband was worthy of Charles Hawtrey in its humor and nicety.

Another comedy which showed the advances that the younger dramatists of England are making in wit and literary charm, is Mr. Somerset Maugham's "Penelope," presented so skilfully by Miss Marie Tempest and her company of English comedians. The strict analyst who searches for "messages" and ethical meanings could



easily discover that this play is one of topsyturvy morals. Penelope certainly does laugh at the pleasant sins of society with a seasoned cynicism that is almost heroic, and there is a typical Shavian touch when the husband, who is false and a sinner, discovers that he is better than his relatives because he does cherish some moral ideals, while they apparently have none. The last act which develops some rich situations when to all intents and purposes the story is told, is worthy of the best of the eighteenth century comedy writers, while the humor and skill with which Mr. Maugham has built up his minor characters and incidents stamp him as a man with a true instinct for the theatre. His lines are humorous and graceful, and the whole achievement, though the tale is hackneyed enough, has an air of high literary distinction. The talk is good even at the most trivial moments without being overcharged with brilliancy. In the acting of it Miss Tempest, and her associates, Miss Minnie Griffin, Miss Maud Milton and Miss Mabel Trevor, Mr. Desborough, Mr. Draycott and Mr. Hubert Ross, showed a comic skill and a charm of utterance and bearing that were at all times refreshing.

The American farce "Is Matrimony a Failure?" is filled with clever and amusing situations and seemingly well-drawn characters, but on looking below the surface one finds that these characters owe more to the actors than to the dramatist. Every man and woman in the cast fits his role like a glove and his personality creates the illusion that the playwright, Mr. Leo Deitrichstein, has conceived a character that is droll and natural. This effect is due to the care with which Mr. Belasco cast the various roles and to the conscientiousness with which Mr. Worthing, Mr. William Morris, Mr. Bradbury, Mr. Ferguson, Miss Anne Sutherland, Miss Louise McIntosh, Miss Jane Cowl and Miss Jane Grey perform their tasks. They all have genuine humor and magnetism and represent eight distinct and attractive types. Rough and sloven fun-making of the conventional would entirely destroy the entertainment. It is in reality a stage manager's triumph.

HECTOR CHARLESWORTH.

February 21, 1910.

A RECENT number of a musical journal says: "At present 300,000 children are learning to play the violin in England, and the number is rapidly increasing. Over 3,000 class instructors are engaged in teaching this army of youthful musicians."

SPEAKING of a recent concert in Dresden, Germany the *Local Anzeiger* says: "A young pianist, Mr. Jarvis, pupil of Harry Field, played the piano part in Haydn's trio in G major. His playing was distinguished by great clearness and a beautiful touch." Mr. Jarvis is a Toronto boy.

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THE ninth concert of the Windsor and Walkerville Choral Society took place on January 27th under the direction of H. Thorlow Bull. The work given was the "Messiah," and the production was a great success. Mr. Bull has developed his choir greatly since last season in precision, enunciation and tone quality.

MR. SYDNEY DALTON, our New York correspondent, will probably make a short Canadian tour in association with Mrs. Ruby Cutter-Savage. Mr. Dalton is a brilliant pianist, a pupil of Joseffy. Mrs. Savage studied at one time with Mr. Haslam and has been meeting with great success as a member of the Boston Opera Company. Concert managers may communicate with Mr. Dalton at 504 W. 111th street, New York City.

Saturday, February 5th, a splendid concert was given in Weston town hall under the able management of Mr. Jules Brazil. Among the artists, who took part were, Miss Smith, violinist; Elgar Trio; Mr. J. Hayes, baritone; Miss Patricia Brazill, whose excellent mandolin solos were much appreciated; Miss Charleboro, the possessor of a rich contralto voice, and Mr. Jules Brazil, whose humorous monologues at the piano brought down the house.

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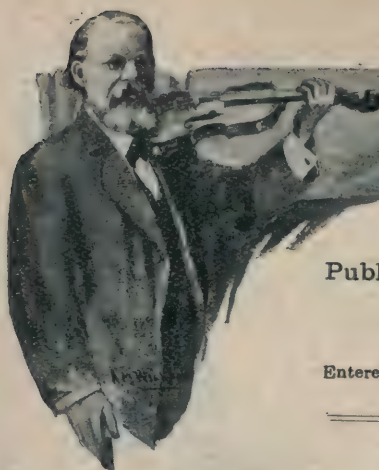


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# THE VIOLIN

Publishing Office, - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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MARCH, 1910.

## THE BOW, ITS DEVELOPMENT AND PRACTICAL USE.

### IV.

WITH the Dodd and Tubbs families concludes my account of the British school of craftsmen, and when one turns to the list of makers other than those of France and Great Britain, surprisingly few names present themselves. Germany nowadays manufactures bows for the trade on a large scale, but amongst the huge list of workmen who have devoted their attention to the making of violins and other stringed instruments, several families reckoning upwards of a score of individuals, I can only call to mind one or two German bow-makers of the nineteenth century who are recognized, outside the Fatherland, as being of any particular account. Of these, the principal name is that of Bausch, of Leipzig, some of whose work takes a high place, and approaches the best French specimens in finish and general merit. I believe the firm of Bausch and Sons still exists, but does not confine itself by any means to bow-making only. Moreover, there is any quantity of rubbish stamped "Bausch" on the market, which has no claim whatever to have been made by the artist, who gave importance to the name. Another name deserving of mention is that of Richard Wiechold, who died in Dresden in 1902, and who sent out bows from about 1860 onwards, which have already made a considerable reputation. I have owned several bearing his stamp, and handled a great number of them at one time and another. The octagon sticks made about twenty to twenty-five years ago, some of which are marked as imitations of Tourte, are occasionally of quite exceptional excellence, and particularly well sprung, but I am constrained to admit that several specimens of more modern date, which have come under my observation, fall a good deal short of the high standard attained about the period I refer to, and seem to be merely trade articles, made in large numbers, and without any special attention to style or finish. Wiechold's firm still

exists, and manufactures and deals, on an extensive scale, in violins, musical strings, and other accessories. Russia can boast of one good maker named Kittel, of St. Petersburg. I have seen a few excellent sticks of his make, but they are not plentiful, unless it be in his own country. Italy, strange as it may seem to the uninitiated, has not been prolific of good makers, since the bow arrived at its present state of perfection, and only two or three names occur. Amongst these, Tadolini, who died at Modena in 1873 (according to St. George), is undoubtedly the foremost, but of the half dozen examples of his make which have come under my observation, I recollect only one bow which was deserving of special praise. I have more than once been asked how it comes about that the country which gave us Stradivari, Guarneri, del Gesu, and in fact all the greatest fiddle makers the world has seen, should have proved so singularly destitute of good bow makers. In answering this question it must be borne in mind that the bow in its perfected form, was not developed until more than half a century after all the best fiddles had been made. The bow in use in Stradivari's time, and for some time after his death, sufficed for all purposes required by the then condition of violin-technique. Tartini, and his Italian successors, seem to have been the originators of the modern art of bowing, but the art, as now understood and exercised, unquestionably received its greatest impetus from Viotti, who, though by birth a Piedmontese, spent a great part of his artistic life in Paris, dying in London in 1813. To what extent he influenced, or actually advised, Francois Tourte, we shall never know, but, apart from tradition, there is the strongest possible ground for concluding that his counsels, or at any rate, the demands created by his compositions, and method of playing them, did influence that famous maker in a very marked degree. One thing is certain, and that is, that during the period of Viotti's sojourn in France the foundations of an extensive bow-making industry were laid, and considerably developed. Had Viotti spent more

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of his maturer years in Italy, instead of Paris, the course of events, so far as the making of fiddle sticks was concerned, might have been altogether changed. While on the subject of bow-making in Italy, I may mention that some of the earlier Italian sticks, dating from about the end of the seventeenth to the middle of the eighteenth century, are finished and ornamented with rare skill and dexterity, but the same thing may be said of the early work of other countries, notably England. I saw the other day a violin bow of a very early type, made by Edward Dodd, the centenarian before referred to, the stick of which was fluted after the manner frequently seen in bows of its period. I have rarely seen a more admirable piece of work. It has been said that Stradivari himself was, on occasion, a bow maker, but, though it is highly probable he was, there is only what lawyers would call "some evidence" on the point. Amongst the drawings in the Cozia collection of Stradivarian relics are designs for bow heads, nuts, etc., but these can scarcely be accepted as positive proof that the great man himself made these things. I have heard more than once, or read somewhere, that Omobono Stradivari was the bow-maker of the family. Probably the rumor, for it is nothing more, was put into circulation by Tarisio, who seems to have picked up, and retailed to Vuillaume and other Paris dealers, a good deal of

more or less desultory information about the old Italian luthiers and their doings, his chief authority being Carlo Bergonzi's grandson. I have now completed, at somewhat greater length than I originally contemplated, my review of the chief makers who have practised this fascinating craft, and before turning to other and more practical questions, I may add that those readers who wish for a more extended list, will find much that is interesting in Henry St. George's little book, which is written in a readable and pleasant style, and is, in the main, accurate in its statements of fact. It deals in considerable detail with the historic bearings of the subject, upon which I have touched only lightly, first because I had nothing particularly new to say, and secondly, because much of the historic region lies enveloped in what Charles Lamb described as "the twilight of dubiety."

TOWREY PIPER.

#### MR. LOUDON'S NICHOLAS AMATI.

A FEW weeks ago there was a little gathering of violinists at the rooms of the R. S. Williams & Sons Co., to test two grand Amati violins, one of which Mr. John S. Loudon, assistant manager of the Standard Bank, desired to purchase. It was an interesting event, and some fine music was heard, the players being Herr Ondricek, the eminent soloist, formerly of the Kneisel Quartette, and Mr. Henry Such, the accomplished English soloist, a pupil of the late Herren Joachim and Wilhelmj. Mr. Such played the Bach Chaconne and Herr Ondricek treated the company to some brilliant improvisation. The consensus of opinion was that the instrument that came from the firm of Hart & Son, was the superior for tone, volume and quality, and Mr. Loudon accordingly purchased it at a high price, somewhere in the neighborhood of \$3,000. The instrument is of plain figure, with a good quality varnish of amber gold color. Herr Ondricek said he never heard a grand Amati with a larger tone. It may be explained that the word "grand" is applied to those instruments of Nicholas Amati, which are of larger size than his ordinary violins.

## HENRY SUCH VIOLINIST

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The other Amati is the prettier instrument of the two, both in regard to varnish and figure of the wood, but the decision was based on tone qualities. The history of the Loudon Amati is brief, as it has passed through few hands. Mr. George Hart, in a letter, says: "So far as I can ascertain the violin was taken to Paris by that enthusiastic collector, Luigi Tarisio (an account of whom you will find in my father's book), and sold to the late J. B. Villiaume, who disposed of it to an Irish gentleman, in whose family it remained until I acquired it."

Mr. Loudon has now a finer collection of high-grade violins than any other music lover in Toronto. He possesses a grand Tononi viola, a beautiful Landolfi, and he is now owner of the Hart Amati. His researches which have resulted in his manufacture of the "Viola" soap, have evidently not diverted his attention from Art.

### THE GREAT MUSICIANS.

In an article on César Franck, Mr. Ernest Newman says that it "was quite in keeping with the irony of things that the greatest French musician of the second half of the last century should not have been a Frenchman. History is full of these little strokes of humor. The greatest Frenchman of modern times—Napoleon—was an Italian. The greatest modern German musician—Beethoven—was half a Dutchman. Germany gets the credit, not only for Liszt, who was a Hungarian, for Gluck, who was a Bohemian, and for Haydn, who was a Croat, but for four of the greatest living conductors—Richter (a Hungarian), Nikisch (a Hungarian), Mahler (a Bohemian Jew), and Weingartner (a Dalmatian), César Franck was a Belgian, born at Liège, in 1822, in the Walloon country, which, as M. d'Indy says, is 'peculiarly French, not only in sentiment and language, but also in its external aspect,' and at the same time 'German in its customs and surroundings.' It is not too fanciful to trace to this complex heredity and environment, as M. d'Indy does, the main qualities of Franck's eclectic nature, that made him 'the creator of a symphonic art that was exceedingly French in its balance and precision, while at the same time it rested upon the solid basis of Beethoven's art, itself the outcome of still earlier musical traditions.' The Franck family settled finally in France in 1846, and César in time became a naturalized French citizen. For nearly half a century he lived a laborious life in Paris as a comparatively humble teacher of music, chiefly the organ and composition. The leading French musicians of the time, especially those holding official positions, were insensately jealous of him, and unkind to him. M. d'Indy's explanation seems the right one—that they knew him to be their superior in every way, and dreaded him accordingly."

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### ENDURANCE NECESSARY.

FRITZ KREISLER, in an interview printed in the Sunday New York *Sun*, spoke of the great physical endurance necessary to become a distinguished violinist as one of the reasons why feminine musicians of this class are in such a "terrifically sad minority." "I have heard but two women," he declares, "whom I consider masters of the bow. One of these is Maud Powell, the other Lady Hallé, (Norman Neruda), There may be others, but I do not happen to have heard of them or had personal evidence of their skill." Mr. Kreisler gets scores of letters from musicians, particularly violin players who inquire how it is possible to get a hearing, and he feels like quoting them the advice of Horace Greeley, and say, "Go West, young man." It seems to him that the musician in those places could get a quick hearing, a helpful environment, and appreciation right away, for which he might have to wait years in the East. He has in mind an exploring trip, which, he says, will surely not be delayed beyond another year. "With a great friend of mine, the leader of an enormous orchestra in Russia, Kussewitzky, I have planned a fine trip. We are to charter a steamboat and with the whole band of musicians traverse part of the Volga into regions never before reached by any similar body of men; in fact, by any musicians. The Russians are what

I might call 'ecstatic' where music is concerned. In these old towns and villages we will meet the genuine Muscovites. Their love of music is primitive and inherent. We will gain as well as give. It is a trip I can scarcely wait for, an experience which I believe will have a tremendous influence on my work."

### POOR OLD POTTER.

BY OLGA RACSTER.

*Author of "Chats on Violins," "Chats on Violoncellos," "The Romance of Queen Elizabeth's Violin," etc.*

His Heaven was in an alley off Wardour Street up six flights of rickety stairs. His Earth was a screened corner in an evil-smelling "old clo" shop.

The obliging Israelite from whom Potter rented his Heaven and Earth, also permitted him to display a modest card amongst the faded contents of his shop window,

THOMAS POTTER.

Violin-maker and Repairer.

That was the inscription. If there chanced to be a particularly interesting article for sale, such as a faded uniform coat, the card got shifted to a nail on the door.

It does not madder vatt is it"—the Israelitish propieter would snuffle — "Noppody vants Pot-tair"—and he would chuckle and glance at the screen in the corner of his shop where Potter—a grizzled old man—sat with a fiddle or two, and some odds-and-ends of wood.

Potter's brother fiddle-makers in Wardour Street, spoke of him as, "Poor, old Potter." They smiled and shrugged their shoulders over him. Occasionally, they surmized that Potter had seen better

days. Sometimes they gave him a "job." Mostly, they forgot him.

How Potter lived nobody knew. He managed somehow. Perhaps he was cheap! In any case he had a certain following amongst the less fortunate sons of Moses. For them he repaired; softened their squeaky pegs; cut their taper-footed bridges. Speaking little, Potter whittled and smoothed the days away apparently an old man in whom peace was an immovable attribute.

Yet, in truth, he was far from peace. Deep down in his heart, Potter cherished a great ambition. When he thought about it, he became fanatical. His temples throbbed; his old blood surged madly through his veins. He must; he would; build a perfect fiddle! It should be a beautiful thing that would out-rival the work of the old Cremona masters. A child of his brain, formed with his own fingers.

He worked at it in fancy; he sketched designs and put down measurements with feverish intensity.

Then, when his imagination pictured his handiwork completed; when his eyes gleamed with triumph; sickening reality thrust itself upon him. He had no wood!

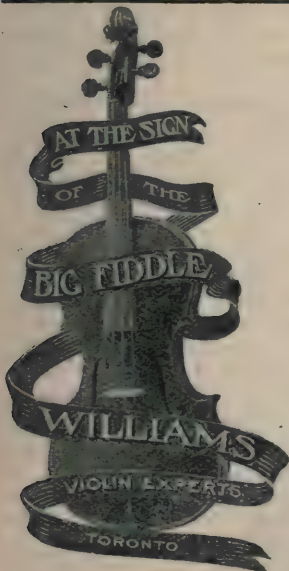
Wood, wood! Where was he—a poor, old man with scarce enough to eat—to get wood? Nothing short of a miracle could accomplish such a thing!

If he only had wood, he would build a strong young fiddle that would sing just as grandly as any Cremona of three score years. The secret did not lie in the age. No! nor in the varnish.

He knew what others did not know.

As he pondered, his soul writhed under the ban which circumstances had placed upon him.

During the day Potter's ambition only smouldered. It was at night, when he mounted the crazy flight of stairs leading to his Heaven, that



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he allowed it to master him. There in his silent attic, only the big-bodied spider from his dark corner, witnessed "Poor old Potter's" secret longings. He, and he only, knew of the nightly vigils; of the years of dreams that had passed over Potter.

\* \* \*

Late one afternoon in July, Potter was tenderly streaking glue into the cracked belly of a sick violin.

The day had been uncommonly warm. For once the sun had been merciless, and now the hot air from the baked streets was penetrating the "old clo" shop, mingling its stale heat with the musty odor of old cloths, and fried fish.

At the low door stood Potter's landlord, Ephraim Isaacs, smoking a cigar while he kept a protective eye on his outside goods. From where Ephraim stood, he could command a complete view of the mean street in which he lived.

"I likes to see my customers," he told Potter. "You can judge the sort of pockets they have as they come along. It is better for trade."

This particular afternoon, however, had not afforded Ephraim much opportunity of exercising his perspicuity with regard to "pockets." Customers had been scarce. Just after dinner he had sold a battered colenco to a small Christian for a

modest sum; since then he had watched the people who passed along Wardour Street without turning their steps in his direction. Still, he stuck to his post, varying the monotony of things slightly with a word or two, cast across the road, to his neighbor of the china shop.

He was annoyed! "Pottair" had not paid his rent that week. "Pottair" must "git" and he himself be put to the pains of finding another lodger.

Ephraim turned his face into the evil-smelling shop, and looked towards the screened corner. There was a faint aroma of varnish floating from that direction. Ephraim sniffed contemptuously! The neighbor began some feeble speculation as to Potter's fate after he had been "turned out." Ephraim vouchsafed no reply. His quick eye had noted a pedestrian hesitate at the corner of the street. The person looked up and down, as people will do when they are uncertain of the locality. At last he turned his face definitely towards the stranger, who sauntered down the street, pausing at little intervals to examine the numerous forgeries put up for sale at the various second-hand shops.

"Ah!" thought Ephraim, noting how the white hands took up, and discarded—"A connoisseur!"

The tall stranger came steadily nearer, eyeing all things pleasantly from the shadow of his broad brimmed hat. At length he came face to face

with Ephraïm. He looked amusedly at the picturesque mass of dissimilarity that invariably characterized Ephraïm's shop. His eyes roamed with a certain artistic satisfaction over the Jew and his surroundings.

"Can you tell me," he asked, "which is number six?"

Ephraïm rolled his cigar-stump well into the corner of his mouth. He waved his hand airily towards a dim figure of six over his head.

"Ah! Then John Potter lives here," the stranger said, looking beyond Ephraïm into the dark recesses of the shop.

Ephraïm's eyebrows arched themselves.

"Pottair!" he queried.

"Yes! Potter. He is a fiddle-maker. I was told that he lived at number six."

Ephraïm chewed his cigar stump significantly.

"Pottair!" he called, without moving. "You're wanted."

The blue-eyed, shaggy-haired Potter slid from his high stool and came to the door bearing the dazed look of one unaccustomed to the light of day upon his countenance. He halted under Ephraïm's shadow; for Ephraïm showed no signs of moving.

The stranger looked at Potter from the other side of the Jew's slouching shoulder, with interest. A noted firm of violin-makers had chanced to mention this grizzled, old man—whose whole soul was in fiddles—"as a character."

"Have you any fiddles for sale?" the stranger asked.

"Fiddles?" Potter repeated, opening his blue eyes wide. "Fiddles? No! I'm sorry. I have no fiddles for sale at present. I have had no time to make fiddles"—he faltered—"but soon . . . very soon . . . I shall have a fiddle of my own make to offer."

"I should like to come in and have a chat about it," said the stranger, looking meaningly at Ephraïm.

The son of Moses moved a little aside. Just for an instant the stranger sniffed the stale air within the shop. After that his hand went to his pocket for his cigarette case. He proffered it to Potter. Potter shook his head. "No!" he never smoked; and he turned aside and began ripping off the belly of a violin that had been brought to him for repairs.

"It's wonderful what a deal of feeling there is in fiddles," he said, meditatively listening to the echo of wrenched wood that followed each insertion

of his knife. "They all of them speak to you when you touch them; do fiddles."

His hand journeyed deftly round the fiddle, loosening the glued parts at intervals, until at length he was able to remove the loosened belly from the finger-board. Then some of the ills that fiddles are heir to, were exposed to his view.

"Ah!" he grumbled, laying down his knife. "You're pretty sick, my young friend; and the worst of it is, you are hardly worth nursing back to health. You're too young for one reason; and you'll never be of any use when you're old; that's another reason. And the third is that your figure's copied; and the fourth is that your wood is bad; and the fifth is that your thicknesses could be better; and the sixth is that your varnish is . . . well! I don't know what it is; and worst of all reasons, Germany cuts you out by machinery in thousands because you're 'wanted,' so you can't be prevented from coming into the world."

Potter turned courteously to the stranger who had found himself a seat.

"A Maggini copy, sir, but very bad; don't you think?" The stranger nodded.

"Vile!" he said, expressively.

"Ah! You understand then. You know the difference. You make fiddles yourself?"

Potter's eyes warmed.

"No!" the stranger replied. "I can't make fiddles, but people say, that I can entice them to sing. I am Mattheson."

"Mattheson, Mattheson!" The name conveyed some meaning to Potter that he could not "get at," for the moment.

"Really!" he said, falling into the mood of sublimity that was exclusively reserved for his attic and the big bodied spider. "We makers could not become famous without our players. They are a necessary part of a fiddle-maker's career. Stradivari, had his Viotti; Guarnerius, his Paganini; and so on. When I have made my 'master-violin,' I shall need a player also. Yes, yes! I shall need someone who will help my bird to sing."

He laid the young fiddle aside and began to talk rapidly. "Yes, yes! There was much that was great and sound in the work of the old fiddle-makers."

There was thought, energy, wisdom; wonderful insight. But . . . even they had missed something. A secret. And that secret he, Thomas Potter, had discovered.

"It's true, sir," he said eagerly. "I've found what no one has ever come upon before. Why, if Stradivari had known, age would have made no difference to his fiddles. They would have sung gloriously at their birth, and not waited for time to mellow them."

The stranger listened without interrupting. Now and again he raised his hand to move his cigarette. He watched Potter's eager face with pleasurable interest.

"Look here," he said good-naturedly, when Potter had "told all," and grown silent. "If

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you will make your violin and it turns out all right, I will play on it for you."

But Potter had descended from the heights.

"No!" he shook his head. I am afraid that it will never be made."

"Why not?"

"Wood, sir," Potter said, with the sob in his voice that was born of long hopelessness. "I have no wood."

The stranger ejected a puff of smoke sharply into the air.

"Nonsense!" he exclaimed. "If it's only wood you require, I'll pay for it. I shall be delighted to help in so good a cause."

"Do you mean what you say?"

Potter looked as a child might, who had been offered a thrice-coveted toy.

"It's not cheap, you know! I can't work with cheap material. I must have soft white piné. Perfect wood, fine grained, yet—not too fine, and not too handsome. And maple, sir—firm, clean maple with a grand wave that's worth varnishing. The pine must come from Switzerland. Oh, yes! It must all be of the best . . . the very best, sir, you see. Nothing else will do."

The stranger nodded his head. He took a card from his pocket.

"My name and address," he told Potter. After that he bid the bewildered old man good-bye, pressing some gold into his palm when he shook his hand at parting.

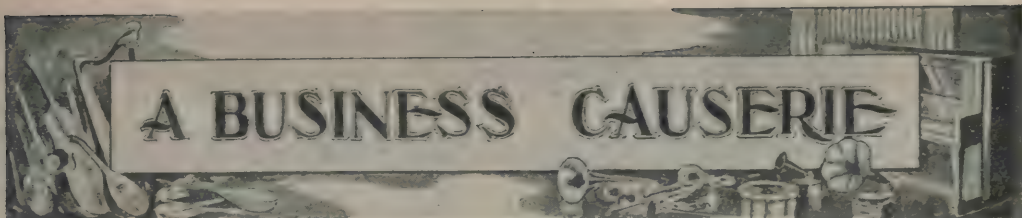
"I'll send you more if you require it."

And those were his last words.

To be continued.

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TORONTO, February 26th, 1910.

THE present month is usually about the most dull month of the entire year in all lines of business; nevertheless, as far as the music trades are concerned, there has been little, if any, recession. In some quarters the trade activity for the past few weeks has not been quite equal to what was experienced during January, but, it must be remembered, that last month business was unusually good, especially for the beginning of the year.

The city trade is keeping up well, purchases of the more expensive pianos are general, and the cheap pianos—"the piano of commerce"—though of course still selling, is no longer a primary feature of the business with any important houses. One manager remarked to the representative of MUSICAL CANADA: "I will tell you the simple truth, this month our business has been a little on the quiet side; but we do not always expect to touch the high water mark. Trade fluctuations must occur, and our later trade has been of first-class quality; expensive instruments are in larger request than ever, and spot cash sales are now with our house becoming a pretty frequent thing, while a few years ago a customer planking down a cheque for the entire amount of his purchase was a most unusual occurrence. We consider the all-round business outlook better than it has ever been in our experience. If I talked to you for a week I could give you no better indication of the trade situation—it is first-class."

Orders from all parts of the country are coming in well, and are especially heavy from the north and the northwest. The steady weather of the last two months and the excellent sleighing everywhere, making transportation easy, has of course facilitated the prompt delivery of goods, and has been an important factor in assisting business.

An especially satisfactory feature also is the way that collections have totalled up in the city, and reports throughout the country speak well of the way in which paper is being generally met.

Most of the factories are running full time, and some are working extra hours, while some others talk of short stocks and say orders are not always able to be filled on time.

The demand for player pianos is showing quite a phenomenal development, and the exchange of an ordinary piano for a player is a big item in

the music business just now. These instruments are expensive, and from the ease with which they can be operated, they are used probably three or four times as frequently as an ordinary piano, which is all good for trade. We have also a steady increase in the enquiries for all kinds of singing machines, and these marvellous instruments, and the necessary records, are now an added feature, and a most important one, to the multiform branches of the music trades.

Contentment with present conditions and a very well-assured belief in the future of the trade, characterises the utterances of all the leading men whom I have interviewed; almost all of these are men of long and varied experiences, they are unusually shrewd observers, and careful and conservative in what they say, especially when talking to a newspaper man, and seeing possibilities of publication ahead.

Mr. Henry H. Mason, principal of the firm of Mason & Risch, declared at the outset that he had little to particularize about, as the all-round satisfactory conditions of last month were unchanged, as far as his house was concerned. "You can say," exclaimed Mr. Henry H., "that with us everything looks smiling, business is much in excess of this time last season; orders are heavy, and remittances remarkably good. Our city trade is steadily and certainly increasing, and orders from all parts of Canada, in every sense, most encouraging."

Manager Charles T. Bender says that Heintzman & Company are more than fully occupied in every way. Local and country trade has never been so active, nor the outlook more promising.

Manager Robert Blackburn reports general activity as far as the house of Nordheimer is concerned. Departmental Manager Frank Shelton says the small goods end of the business is in excellent shape.

The R. S. Williams & Sons Co. find all their energies well developed to keep abreast of orders. Manager Harry Stanton is perfectly satisfied with business conditions, and feels assured of an excellent season. Mr. R. S. Williams says the enquiry for choice violins is steadily increasing. Mr. Claxton reports orders from travellers for smallwares most satisfying.

General Manager H. E. Wimperley of the Bell Piano & Organ Co., says business is all round in a first-class state.

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in a good, sound, progressive condition, says Manager Fred Killer.

Messrs. Weatherburn and Gliddon find business much ahead of this time last year.

Messrs. Whaley & Royce speak of improved city trade, and are receiving satisfactory orders and reports from the country.

Business in all branches is unusually well maintained with the firm of Gourlay, Winter & Leeming. The Gourlay piano is in a steadily growing

demand, and the outlook for business about as good as could be wished.

Manager John Wesley, of the Mendelssohn Piano Co., says that in his entire experience trade has never been so good as it is now.

Mr. Frank Stanley is a busy man just now, and finds trade good.

Mr. Thomas Claxton reports activity in band instruments.

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### POOR OLD POTTER.

BY OLGA RACSTER.

*Author of "Chats on Violins," "Chats on Violoncellos," "The Romance of Queen Elizabeth's Violin," etc.*

*(Concluded from the March number).*

That evening Potter paid his rent before he mounted to his dusty bedroom, sensing the glorious elation of a saint rising heavenwards. Through the hours of the night he pondered over his designs. They were the work of many years; those pictorial aspirations. And they bore the impress of their seniority in their weak corners and their smudged surface.

These were the outward and visible signs of Potter's inward and fluctuating perceptions. At first the drawings had been clean and clear. They had looked strong and wholesome. It was a look that seemed to portend victory. But the plans passed, the drawings were constantly subjected to change and the look vanished. For Potter sought without end, and his search had resulted in numberless smudges that ran into each other until very little of the original design remained.

But now the climax had come. The days of immaturity and speculation were ended.

Potter rubbed his hands together.

"Yes, yes, yes!" he muttered. "Yes!" and "Yes!" He traced the road of the rubbed design with a rough finger, stopping at points here and there to utter his eloquent affirmative.

Nothing could stop him now! He was going to form the child of his brain. It would grow, grow, grow beneath his eyes.

He grew dizzy when he thought of that. His old chest seemed to leap into his grizzled head. All night long he paced his room eyeing his treasured designs from a distance, or pouring over them with the earnestness of a monk over a script.

"Yes, yes, yes!" He was pleased. More than pleased. Indeed, there were curves, thicknesses and a number of changes that he considered quite perfect. Yes! there certainly were innovations that would surprise his fellow makers in Wardour Street when they came to know.

He could not resist feeling a little proud.

So soon as the shops were open the next morning Potter astonished a certain eminent firm of violin-makers by appearing on their premises and demanding wood in tones that were by no means gentle.

They smiled indulgently at his ardour; wondered a little, and showed him what was not of their best. Potter thundered and grumbled. He didn't want spotted wood. He didn't want deal.

"I want the best," he told them, growing suddenly upright in his indignation. "Can't you



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understand? I want pine that is fine grained, clean and resonant. I want wood from a tree that has gazed its many years on the freshness of a Swiss valley."

They looked into his eyes. What they saw there induced them to bring what he wanted.

After that it was but a matter of choosing amongst what was superlative. No bridegroom selecting his wedding suit, could have been more particular than Potter deciding on the virgin material that was to form the substance of his dreams.

When after many resolvings, and waverings, he finally appeared at the door of the old clo' shop with the wood of his choice, Ephraim greeted him with a "vat di tevil?" And then became astonished that his brow-beating manner was—for one—lost on his lodger.

"The old fool is crazy!" Ephraim decided.

Then Potter disappeared behind his screen, and a new era in his life began.

\* \* \*

A year passed, and another scorching July descended upon London. Again it was afternoon in that mean alley that sheltered Potter. Again Ephraim stood at his door—a human spider watching for his prey.

Time had brought no changes to Ephraim or his surroundings. A faded uniform coat was still the Mecca of his shop window, and the air was

just as fetid and just as redolent of fried fish and general staleness as it had ever been. Only Potter, perhaps, was a trifle more grizzled, and a trifle less reposeful.

But—the "master-violin" lay before him completed. There it lay, sound and solid. All it lacked now was the touch of the bow.

Potter put on his coat and took the stranger's card from its breast pocket. He remembered his words: "My name is Mattheson . . . If you'll make your fiddle and it turns out all right, I will play on it for you."

Mattheson's name had rung its peal of genius far and wide since the day he saw Potter. Potter wondered, and had wondered, many a time if he would remember his promise.

Well! Potter was going to see.

He wrapped his fiddle tenderly in a soft, silk handkerchief, and locking it in its case, he walked out into the street. He did not know which way he ought to go. He turned vaguely towards Wardour Street. A group of dirty, shrieking children obstructed his path. He took to the road to escape them. A little farther on a man was selling strawberries from a truck. Potter was obliged to return to the pavement, the dirty children and the inquisitive neighbors looking curiously at him as he passed. For Potter rarely walked abroad, and what the neighbors knew of him came to them from Ephraim.

At the corner Potter wavered towards a policeman.

How could he get to Hampstead? Oh! he'd better take the tube!

Potter said, "Thank you!" courteously, and turned in the direction of Oxford street. He had not the least notion where Hampstead was. It might have been a flourishing town in South Africa for aught Potter knew. Unfortunately he must walk, as all the money he possessed was due to Ephraïm.

He asked another policeman, who told him to keep on towards Marble Arch, and then to "ask again." Potter obeyed like a child. He went his way asking every policeman he met. His mind was not sufficiently retentive just then to remember the directions he received, and—worst of all—the traffic bewildered him. Several times he crossed the road needlessly, and each time he became dangerously involved. People blew horns at him; cabs shouted at him. Once a taxi stopped short within an inch of Potter, and he continued on his way with the maledictions of the chauffeur ringing in his ears. In Edgware Road a rough passer-by knocked the fiddle-case from his hand. This necessitated a long pause under a sheltering doorway to see that no harm had come.

All the way along his route little things kept happening to Potter, so that when he reached Finchley Road, and began to mount the heights of Hampstead, he was weary in mind and body. Yet the worst of his difficulties had to be faced. The peaceful elevations of Hampstead were devoid of policemen, and pedestrians were few. Potter asked the way of any chance passer-by, but they were either German and didn't understand, or strangers to the neighborhood; or lived there and "didn't know."

Potter wandered up and down. At last he sat down upon a convenient seat. He was shivering with fatigue. The effects of insufficient nourishment was telling upon him. In the past he had been willing to sacrifice his very skin. He had gone without food; without sleep; he had passed through the anguish of doubt and the feverish joy of certainty. And in the midst of it all he had been compelled to accomplish slavish labor so as to satisfy the insistent Ephraïm. And now he began to fear a little that all his work might turn out useless, if he could not find Mattheson.

He sat and stared at the well-appointed house opposite, with blind eyes.

What was he to do?

Little by little the stillness about him began to enter his weary body and sooth his mind. He took off his hat. A small whiff of freshness from the heath touched his forehead. A thrush standing firmly on the topmost point of a fir tree near-by, began to sing confidently. And suddenly stealing out on the soft air, in pathetic appeal, came the sound of a violin.

Someone was playing Schumanns' Traumerei," and the someone was an artist, nay, a great artist.

Potter listened. His dulled senses that had

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responded so long to his subconscious self alone, began to revive. Years and years ago when his hands were young and supple, he too had played. And he had not forgotten. He knew still how a fiddle could sound, and he recognized the deep power of the unseen player, at once.

This was one who had mastered the secret by which a violinist made his fiddle the reflecting light of his own being. "This is not mere playing," Potter decided. "It is someone giving you a glimpse of their soul." And he rose from his seat, saying: "The music's done me good!"

He crossed the road to be nearer the sound. He stumbled; for, in spite of his imagined hardness, Potter was feeling faint just then. He stood outside the door of the house looking from window to window. There was fresh paint on the exterior and an appearance of affluence and comfort. The brass knocker shone with a reproving cleanliness, and beneath the equally glistening bell there was a bright brass plate.

Potter read it: "John Mattheson."

Good Heavens! How his heart bounded.

In an instant Potter had rung the bell.

The maid who came to the door, had to ask him his business several times. Potter had suddenly grown speechless. His mouth felt dry, and his tongue refused to move.

"What do you want," she asked, eying his shabby appearance unfavorably.

Potter gasped.

"I want to see Mr. Mattheson?"



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"He is engaged at present!"

"I must," Potter pleaded.

"Mr. Mattheson is engaged, I tell you. He cannot be disturbed now. You can leave a message if you like."

Potter's head drooped. Must he? He brushed his hand across his eyes.

"Please give this to Mr. Mattheson from Thomas Potter."

He handed his "master-violin" to the maid."

She took it quickly; promised to do as he requested, and shut the door on him.

Potter stumbled away.

The player was still playing as he passed out, but Potter could not listen. He was sobbing from the sense of thankfulness and fulfilment that was his.

He walked away in the direction from whence he had come. His cheeks were wet, but in his blue eyes there shone the great light of spiritual elation. He had accomplished his dream; it was no longer an intangible something for him to sentimentalize or mourn over. Henceforth his life would be strong with the strength of work well done.

He held his head high as he picked his way amongst the crowds in the brightly-lighted thoroughfares. He asked the way no longer. He gave no thought to the direction he took. All paths were the same now.

For a couple of hours after he left Hampstead Potter walked briskly — a pathetic gaunt figure whose heart throbbed with happiness. Ah! it was glorious to live. Grand to feel the power of attainment. So thought Potter. Yet, a brief hour later saw him lying in the accident ward of St. Mary's Hospital. He was dying! He had fulfilled the span of his destiny. Life had no further use for "Poor, old Potter."

John Mattheson had refused all engagements that evening because the woman he loved was coming to dine with him.

After dinner he knew that he and she would play Beethoven. And they did. They played hour after hour. His Stradivari spoke to her as he wished, and fine emotions swept over them both.

They talked and played and mused. Lastly, with the delightful incongruity of the artist nature, they laughed in ripples of pure joyousness.

She saw Potter's violin case.

"See what the fiddle sounds like, cherie," she said.

Mattheson obeyed.

He tucked the highly-varnished instrument under his chin, drawing his bow across its strings with the king-like sweep for which he was idolized.

The next moment he shook with laughter.

"How awful," he exclaimed. "What a freak! I must send it back to the poor old fellow in the morning."

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OUR LONDON LETTER.

LONDON, ENG., March 14, 1910.

THE past month has seen an event of more than usual importance, the production of Richard Strauss's "Elektra" at Covent Garden, and Mr. Thomas Beecham deserves the thanks of all music-lovers for giving them the opportunity of hearing a work of such magnitude. "Elektra" has already been performed on several more occasions than at first arranged, and it is many years since an opera has been so eagerly anticipated or received with so much enthusiasm. Strauss's opera was first produced at Dresden on January 25th, 1909, and since then has been played with success in all German musical centres. The atmosphere of the story is sombre, and the version of Sophocles great tragedy was prepared by Van Hoffmannsthal. Clytemnestra, with the aid of her paramour, Aegistheus has encompassed the murder of her husband, Agamemnon, and she now dreads that her crime will be discovered by her children, Elektra, Chrysothemis, and their banished brother, Orestes. Elektra endeavors to stir up her milder sister and seeks to persuade her to kill their mother and her lover. Orestes at this point appears and on learning the truth from Elektra, he resolves himself to avenge his father's death. He kills Clytemnestra and Aegistheus, and Elektra, after a dance of joy, falls dead. Such is the gruesome story that Strauss has chosen to illustrate musically with all his great knowledge of orchestral and dramatic effect, and as to his success there can be but one opinion—"Elektra" has conquered and won itself a permanent position on the operatic stage. One scene suffices for the whole of the drama, a courtyard bounded at the back by a palace. In the title-role Miss Edyth Walker made a great impression and Frau von Bahr-Mildenburg did equally well in the similarly exacting part of Clytemnestra. Mr. D'Oisly as Aegistheus, and Herr Wiedemann as Orestes, added to their reputations, and for Mr. Beecham, who conducted, and the fine orchestra,

one could have nothing but praise. The king and queen were present at the first performance.

Another novelty that we owe to the enterprise of Mr. Beecham is Debussy's "L'Enfant Prodigue," a work which was first written at a cantata and with which the composer gained the Prix de Rome in 1884. It has now been dramatized and has received its first performance on the stage. The opera is in one act, and there is only one setting, an Oriental scene of great beauty. The music is melodious and full of charm, and only here and there does it foreshadow the present development of the composer of so ultra-modern a work as "Pelleas et Mélisande." On the same evening was given Humperdinck's wholly delightful fairy opera, "Hansel and Gretel," which has been heard far too infrequently of late years.

Sullivan's "Ivanhoe," which was revived on March 8th, has not been heard in London since the closing of the ill-fated Royal English Opera (now the Palace Theatre of Varieties), in 1892. To digress for one moment and to indulge in a personal reminiscence, the present writer well remembers being present on the last night when the curtain was rung down on Mr. D'Oisly Carte's artistic but unsuccessful venture, Messenger's charming light opera "La Basoche" having been played, and the scene of enthusiasm which was evoked afterwards. "Ivanhoe," however, ran for 160 consecutive performances, and established a record run for grand opera. Mr. Beecham has successfully revived it and it is to be hoped that so fine a piece of English work will be heard more frequently in the future.

Mr. Beecham's appetite appears to have been whetted by his success, and he has signed a contract for a season of light opera in English at His Majesty's Theatre, beginning on May 8th, during which a number of unfamiliar works will be produced. He has also arranged for a season of thirteen weeks opera at Covent Garden to commence on October 1st. At this season the operas will be sung in English.

The students of the Royal College of Music gave a performance of Gluck's neglected opera, "Iphi-

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genia in Tauris" at His Majesty's Theatre on February 18th. Miss Viola Tree, as Iphigenia, and Mr. Jameson Dodds as Orestes, both scored successes, and the chorus and orchestra, the latter consisting almost entirely of past and present pupils of the college, acquitted themselves extremely well. Sir Charles Stanford conducted.

Miss May Harrison, a former pupil of the Royal College, of whom great things have been expected, made her re-appearance at Queen's Hall on March 1st, after a period of study in Berlin, and some successful concerts in Germany. She has a complete mastery of her instrument, and plays with great intelligence and much warmth of feeling. Her programme included Brahms' Concerto, Glazounow's new concerto in A minor and Tchaikovsky's "Souvenir d'un lieu cher."

The well-known Canadian artist, Miss Edith Miller, has recently had the honor of singing before Princess Henry of Battenberg and Prince and Princess Alexander of Teck, at the house of Lord and Lady Mount Stephen. Princess Henry was so much pleased with the Canadian songs that Miss Miller gave that they were repeated at an after-dinner concert at Kensington Palace on February 16th.

Another Canadian singer, Mr. Edmund Burke, who has recently been performing with much success in opera at The Hague, has been engaged for the summer season at Covent Garden.

CHEVALET

OUR NEW YORK LETTER.

NEW YORK, *March 22, 1910*

THE event of chief interest to Canadians during the past month has probably been the New York debut of a little Canadian pianist, Ellen Ballon. She hails from Montreal, where she was born eleven years ago. From the time she was a tot of four or five she has been able to play the piano, and three years ago when she left Montreal to come to New York to study with Rafael Joseffy, she gave a farewell recital that stirred up considerable comment, as Ellen Ballon proved herself to be a remarkable little artist, with a particular ability to play Bach. She studied with Miss Clara Liechtenstein in Montreal. Joseffy has taken a great interest in his youngest pupil, and after three years under him he arranged for her to make an appearance in New York with the Damrosch Orchestra, under the management of the Wolfsohn Bureau. The programme was made up of Beethoven Concerto in C major, the Mendelssohn Concerto in G minor, and a group of Bach numbers. Mendelssohn Hall was well filled with a select musical audience, for the most part, and the little pianist received the enthusiastic applause and praise of many of the most eminent musicians of the city. That Ellen Ballon is a remarkably gifted child was again corroborated. She played with the art and finish of a mature pianist. For her age her technique is wonderful, and all those things which her great teacher could impart to her

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—pedalling, phrasing, a smooth legato, and the production of a beautiful tone—she has achieved. This little Canadian girl doubtless has a great future in store for her; everything points to her maturing into a pianist worthy of a place among the famed. In April Ellen Ballon will appear in recital in Montreal, Toronto, Quebec and Ottawa.

The Symphony Society will close its New York season on Easter Sunday. As usual it has been a successful year with the organization. This happened to be the twenty-fifth anniversary of the orchestra under Mr. Walter Damrosch, and as a consequence the first programme ever conducted by him with the organization in this city was reproduced. Mme. Bloomfield-Ziesler, the soloist, was also the same, playing the same number, the Weber Concertstück. It cannot be denied that these twenty-five years of labor on the part of Mr. Damrosch have done much for the cause of music in America. Fortunately he is a musician of unusually good balance, and he has kept in view the musical needs of the country, and his work has been of undoubted educational value. I think if I were asked what I consider the phase of Mr. Damrosch's labors most open to criticism, I should say his lack of patriotism in so far as American composers are concerned. Not that he never plays the works of his fellow-countrymen, but he might more frequently put the compositions of MacDowell, Chadwick, Converse and the other leading composers of the country on his programme. So far as I can remember he has played a suite of Chad-

wick and the "Pagan Poems" of Loeffer this season. Loeffer is only half American, as he was born in France, and his music is of the modern French school—essentially modern!—but apparently is a fixture in America now. This is not a great showing, and I believe American composers are worthy of more attention. The public would welcome a few performances of some of MacDowell's beautiful orchestral suites. But Mr. Damrosch is intitled to his own opinion, and probably he considers that he gives American composers as much attention as they deserve.

Appropos, an opera by an American, and in *English* (!) has just been given at the Metropolitan. It was a long-promised performance of "The Pipe of Desire," by Professor Converse, of Harvard, I was unfortunately unable to attend the production, but most of the critics praised the work highly, in so far as the music was concerned. But, as might have been expected, most of the singers were not equal to the occasion: they could not sing in English. Of course they blamed it on the language. Grand opera stars are always railing against the vernacular, seemingly forgetting that there are many concert singers who can make themselves as well understood in English as in any other language. It cannot be denied that it is not as adaptable as Italian, or French, but it is a far better medium of vocal expression than most singers are capable of making it. Despite the fact that the principal roles in "The Pipe of Desire" were sung by Americans, such excellent artists as Mme.



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Homer and Mr. Martin failed to make themselves understood. Mr. Herbert Witherspoon was the only one whose enunciation was good—he sang real English. (And be it observed he was a recital singer noted for his diction.) Alas, that our opera singers should be so hopelessly antiquated and prejudiced in their opinions. The champion of opera in English have an arduous and long campaign before them to achieve success in a cause that should need little pressing.

A young Russian baritone who has been singing extensively at private musicales and drawing rooms in New York this season, Reinhold von Warlich by name, gave a recital in Mendelssohn Hall on February 24th and created a favorable impression. He sang the Schumann Dichter liebe cycle, three old English songs arranged by Horatio Parker, and some ballads—no, dear reader, not English ballads, not "The Old Lock," nor yet "Three for Jack," nor even that popular feminine reason, "Because"—but ballads by Brahms, Liszt, Schubert and Loewe. Really, most ballads, even the best of them, are about as senseless as old Italian opera, and yet some the best composers have produced them. The only thing that has prevented some music maker from turning the "Ancient Mariner" into a ballad has been its length, I'm sure. And now I am sorry I wrote that, because it might be the means of giving somebody the hint. But I must hasten to mollify those who forget that most rules—even those regarding consecutive fifths!—have exceptions, by owning that I consider such ballads as Brahms' "Edward"—not Loewe's inferior imitation—a truly and thrilling work. But to return to von Warlich. He possesses a good baritone voice which he uses fairly well. His interpretations are refreshingly virile and sincere, and much of the Dichterliebe he sang with much artistic finish.

The reference to Brahms' "Edward" leads me to speak of a joint recital given by Dr. Ludwig

Wüllner and Miss Tilly Koenen on February 22nd in Carnegie Hall. Mr. Wüllner gave an entirely different programme from any he has heretofore presented in this city. He has a truly remarkable repertoire. He appears to know everything of value in the literature of German song. The composers represented on this occasion were Wagner, the only five songs he wrote, Grieg, Franz Wüllner, the singer's father, Kurk Schindler, at present living in New York, Hugo Kamm, formerly of Milwaukee, now in Berlin, and Hugo Wolf. It was a repetition of former interpretative treats of Wüllner. In three Brahms' duets he had the assistance of Miss Tilly Koenen. In "Edward," that gruesome Scotch ballad which Brahms has set so wonderfully, the two artists created a lasting impression.

Later, on March 8th, 10th and 12th, Wüllner gave an educational series of recitals in Mendelssohn Hall. They were principally devoted to Schubert. The cycles "Die Schöne Müllerin," "Winter Journey" and "Schwanengesang" of Schubert, were presented in their entirety, and the series ended with the "Dichterliebe" of Schumann. I like to hear Wüllner do the Dichterliebe about as well as anything in his great repertoire. He is inimitable in such numbers as "Ich grolle nicht." I have so often written of Wüllner that there is nothing for me to add. That he is a great interpretator is undoubtedly true, more particularly in dramatic songs, and that his success in America has been emphatic is evidenced by the fact that all the people who tried to get tickets for the last series could not be accommodated in Mendelssohn Hall. Wüllner will give a farewell New York recital next month.

Maud Allen, who, I understand, is a Canadian, though, of course, the American papers have claimed her for the United States, has made her farewell appearance in New York. She appeared here some half dozen times and apparently created a

most favorable impression. At her last performances she danced a Serabande and Gavotte from the G minor English suite of Bach, a number from Tschalkovski's "Nut Cracker" suite, the Mendelssohn "Spring Sang," Rubinstein's "Valse Caprice," the first "Pier Gynt Suite" of Grieg, Schumann's "Papillon" and Strauss' "Blue Danube." She had the assistance of the Russian Symphony Orchestra under Modest Altschuler. Miss Allen is undoubtedly a talented dancer. She is extremely graceful, particularly in the beautiful movements of her arms and hands. She has imagination, and, apparently, a keen appreciation of music, judging by the meaning conveyed in her dances.

Francis Macmillen, the young American violinist who has gained pronounced success in Europe, will tour America next season under the Hensel and Jones management.

There is a rumor that Mahler will not be the conductor of the Philharmonic next season, but will return to the Metropolitan Opera.

The Kneisel Quartette, having finished their regular season, gave the first of two matinees in Mendelssohn Hall on March 15th. They played the Brahms quintette in G for two violins, two violas and 'cello, a Mozart quartette in F major for oboe with strings, and the posthumous quartette in D minor of Schubert. As usual they played with splendid volume of tone, a tone of

fine richness. Although the personelle of the Kneisel Quartette has changed considerably in the past few seasons it still maintains the excellence of its ensemble. A feature of the concert was the remarkable playing of the oboe part in the Mozart quartette by Mr. George Longy, of the Boston Symphony Orchestra. As he plays it the oboe is an instrument of great beauty and variety of tone. He was enthusiastically applauded.

SYDNEY DALTON.

"THE DIVINE SARAH" SECURED FOR EDISON RECORDS.

Of absorbing interest to trade and public is the announcement that the eminent French tragedienne, Sarah Bernhardt, has consented to make a number of records for the National Phonograph Co. The details of the transaction are not at present available, the company's Parisian representative, who concluded the negotiation, merely cabling the news that an exclusive contract with the great actress had been secured. The Orange officials, however, supplemented this information by saying that the matter has been pending for some little time, the company finding it difficult to overcome Bernhardt's professional aversion to exploiting her art in this manner. Undoubtedly it was only by bringing to bear upon her the argument of what records of her voice would mean to posterity that her consent was finally secured.

Music in Montreal

MONTREAL, March 26, 1910.

THE month of March has been, musically, of special interest. On February 25th, the Montreal Symphony Orchestra gave the final concert of the season. Mme. Kirkby Lunn was the soloist. Her rendering of Verdi's "O Don Fatale" was especially brilliant. She was roundly applauded in her singing of the following English songs: "Mallinson's "Four by the Clock," Hammond's "Heart of Mine," Nevin's "One Spring Morning" and Percy Pitt's "For a Dream's Sake."

On February 28th St. Paul's Presbyterian Church Choir gave a concert, assisted by Miss Margaret Keyes and Signor Barbieri, under the direction of Mr. F. H. Blair. The choir distinguished themselves by their fine singing. We especially enjoyed the "Song of the Peddler" by C. Lee-Williams. The selections for violin, played by Signor Barbieri were rendered with his usual brilliance. The special attraction of the evening was the delightful singing of Miss Margaret Keyes, who appeared in Montreal last year with Caruso. Her rendering of German songs by Schubert, Brahms, Strauss and Wolf were perfect. Miss Keyes must be considered as one of the leading artists of to-day.

On March 1st Mr. O'Neil Phillips gave the first of a series of three pianoforte recitals in the McGill University Conservatorium of Music Hall. Beginning with three preludes by Bach, Chopin and Debussy, it was evident that one was in the presence of an admirable artist. The two selections following, "Pavana" and "Jeux d'eau" by the modern French composer Ravel, were played with great clarity of expression. It was when Mr. Phillips came to César Franck's Prelude, Aria and Finale, that the climax of perfection was reached, which could scarcely have been surpassed. Only a musician with an innate love for the music of César Franck could have interpreted, as Mr. Phillips did, the intentions of the composer, leaving a deep impression on every listener. The Brahms' Intermezzo was perhaps not quite so successful, but in Beethoven's Sonata (op. 109) Mr. Phillips rose again to a high level. A Beethoven sonata is generally the measure of an artist's capabilities, and the one selected by our artist, is one of the most difficult. The rendering of this composition left nothing to be desired.

Mr. Phillips' tone was magnificent, and as regards his temperament, we are reminded of his great teacher, Busoni. The closing number,

Chopin's Scherzo in B flat minor, was played in an entirely different style from that generally presented, and was received with unbounded applause.

On March 7th, the Beethoven Trio brought their season's work to a brilliant close. The Beethoven Trio, op. 97, formed the opening number, and its rendering evoked an enthusiastic recall. An even greater impression was produced by the brilliant trio, op. 18, of Saint Saens. The closing number, the Arensky Trio, op. 32, was the "pièce de résistance" of the evening. Mr. J. B. Dubois was the soloist and was several times recalled for his splendid rendering of Boellmann's "Variations Symphoniques" for 'cello.

The following day Mr. Mat. Heinrich and Miss Julia Heinrich gave a recital in aid of the Charity Organization Relief Fund. The artists were well satisfied with their cordial reception at the hands of a large and fashionable audience. The programme consisted of German, English and French songs, and proved a very interesting one.

On the 10th, Miss Jessie Caverhill-Cameron made her début at the Windsor Hall. A full account of this splendid recital will be found on another page of this issue.

On the 14th, Mme. Luisa Tetrassini appeared at the Théâtre Français. She fully justified the golden opinions that she has won elsewhere. She delighted a crowded audience with gems from Italian opera. Her solos served amply to illustrate the features and limitations of her voice.

With her appeared also Mlle. Bertha Soyer and Mr. John McCormack. The latter greatly pleased the audience with his fine rendering of Irish songs.

On March 15th, Mr. O'Neil Phillips gave his second recital at McGill University Conservatorium of Music Hall. A distinguished audience, including Lady Evelyn Grey, Lady Sybil Grey and Lady Eileen Roberts, gathered to hear this virtuoso of the pianoforte. The first part of the programme was devoted to the compositions of Debussy. Mr. Phillips played with great skill these difficult compositions. It must be confessed that this super-modern music was scarcely comprehensible, and it is therefore difficult to sum up one's impressions of it.

The second part was made up of compositions by Alkan, a composer belonging to the romantic school. The "Allegro Barbaro" gave a splendid insight into the individuality of Alkan. "Le Tambour batant Champs" showed equal finish of style.

The last part was taken up by compositions of Liszt.

The Sonnetto del Petrarca, No. 104, the Canzonetta del Salvator Rosa, and particularly the Legend of St. François de Paule "Marchant sur les flots" were a revelation.

Four very interesting songs, composed by Mr. Phillips and set to French words were pleasantly rendered by Herr Werner Sehlbach, accompanied by Miss Lichtenstein, and were received with much applause.

On March 18th, Dr. Ludwig Wüllner appeared

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for the second time this season in Montreal at the Windsor Hall. Wüllner again enthralled his listeners, and for two hours held his vast audience under his magic spell. Songs, which sung by other persons, had failed to attract, were invested by Wüllner with a new meaning, each song becoming a gem.

We learn that a third recital by Wüllner is contemplated to take place on April 15th.

Montreal is enriched at this time by a sudden and almost embarrassing wealth of organ recitals. Simultaneously upon every Saturday afternoon, up till Easter, there are being given in Christ Church Cathedral, and in the Church of the Messiah, respectively, two organ recitals of the very highest interest. Mr. Lynwood Farnum, has taken a place at the head of our organ executants, about which there is no disputing. A great crowd assembles in Christ Church Cathedral each time Mr. Farnum is announced to give a recital.

In the exceedingly beautiful Church of the Messiah, Mr. Guy Ambrose, the newly-appointed organist of the church, gave his first recital. Mr. Ambrose is a musician, with an excellent academic record in England, and for some time has been associated with the Savage Grand Opera Organization as a conductor. With an organ, much less impressive than Mr. Farnum's, and in a building with no vast spaces to build up sound effects, Mr. Ambrose succeeded exceedingly well in convincing his listeners that he is an organist of no mean attainments. He has some exceedingly beautiful

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stops at command; by a careful manipulation of these, and by a deep knowledge of the principles of tone mixing he is able to get highly-colored and contrasted effects, closely resembling those of a small orchestra. His programme was largely made up of his own transcriptions of orchestral scores—a kind of organ playing which is as much deplored by the conservative, as are Mr. Farnum's pianistic methods, and which is just as attractive and just as defensible, and just as admirable. In a city that languishes in an eternal famine of good orchestral music, there is perhaps no more useful function, than an organ can fulfil, than that of replacing the orchestra as nearly as possible.

Mr. O'Neil Phillips gave his final recital at the McGill Conservatorium of Music. The programme gave samples of all schools of pianoforte music. The first number was Coupevin's *La Bandoline*, in which the grace and charm of Mr. Phillips' interpretation captivated from the first. The following number was a sonata by Scarlatti, which was played with classical simplicity. Two bagatelles by Beethoven and three Bach-Busoni Choralvorspiele showed Mr. Phillips' grasp of the composer's intentions. The opening number of the second part was a prelude, No. 17, by Chopin, in which Mr. Phillips avoided the usual sentimental sweetness, which so often mars the interpretation of Chopin's works. The next number was the Choral in A minor by César Franck, originally composed for the organ and transcribed for the pianoforte by Mr. Phillips, which was rendered with so much love for the

composer, that the audience was roused to tumultuous applause.

Something of a sensation was caused by the skillful rendering of the three pieces by Bartók, especially the *Barentanz*, which is a particularly interesting study in rhythm.

The climax of the evening was Liszt's Sonata in B minor, which is perhaps the most ambitious composition ever written for the pianoforte. The skill with which Mr Phillips brought out the orchestral effects of this composition, his pedalling and tone effects proved him to be an accomplished master of the pianoforte.

The last item, the polonaise in A flat by Chopin, was interpreted in an entirely different style from that usually essayed. This new, and intensely masculine method of rendering was received with enthusiastic applause, Mr. Phillips being recalled many times.

S.H.

FROM THE CAPITAL.

OTTAWA, March 19, 1910.

News has been received in Ottawa that Miss Eva Gauthier, has signed a contract to appear in Grand Opera at Covent Garden, during the coming season. She is also to sing at a concert in the Queen's Hall, under royal patronage. When singing recently in Copenhagen, at a royal matinee, she was decorated by the Queen of Denmark. This decoration has only previously been given to four ladies, and Miss Gauthier is the only Canadian

possessing it. Miss Gauthier is a daughter of Louis Gauthier, of the Department of Interior.

The Choral Society's concert on the 10th of February was as usual a great success in every way. The works given were, Bruch's "Cross of Fire," and Parry's "Blest Pair of Sirens." The soloists were Mrs. Edith Chapman, soprano, and Mr. Reinald Werrenrath, baritone, both of New York, and Mr. Cecil Bethune, bass, of Ottawa. The chorus of 150 voices, under the direction of Mr. J. Edgar Birch, sang magnificently. It was well balanced, with a remarkable even quality of tone, throughout the whole evening. The Society was assisted by the Boston Festival Orchestra, which gave splendid support, and back ground, to the chorus, and created a very favorable impression on this their first visit to Ottawa. Mrs. E. M. Brunell and Mr. Amede Tremblay at the organ, and Mr. Arthur Dorey at the piano, assisted materially in making it the best concert in the history of the Society.

Miss Laura Walker, of Montreal, a young pianist, of whom Canada may justly be proud, was an interesting visitor in Ottawa recently, coming up to play by appointment, for Her Excellency Lady Gray, at Government House. Miss Walker is a pupil of Godowsky's, and besides possessing admirable technique has as well splendid musical understanding and temperament.

Aptomas, the famous harp soloist, has made Ottawa his home for the past two years, and has made a host of friends, who tendered him a beneficiary concert on the 15th of February in St. George's Hall, which was literally packed. Those taking part were Mrs. A. D. Cartwright, pianist, who organized and assisted very materially in making it a grand success, Miss Dora Gibson, of London, England, soprano, Mr. Guy Maingy, baritone, Mr. Emille Rochon, violinist, Mrs. F. M. S. Jenkins and Dr. Gibson at the piano, and Aptomas himself, who delighted everyone.

Stainer's "Crucifixion" will be given on Good Friday in St. Paul's Church, Smith's Falls, by a choir of sixty voices under the direction of Mr. Albert Hazell, organist of St. Paul's.

MME. DONALDA'S Canadian tour was begun very happily and generously on her part by her singing at a concert in aid of the tubercular work in the Russell Theatre, March 21st. The affair was a great success both musically and financially, every seat and box in the theatre being occupied—an unprecedented occurrence where music is the only attraction. Besides the great cantatrice Miss Julia Fortin, pianist, a pupil of Mr. H. Puddicombe, and the Ottawa Symphony Orchestra were

the only others assisting. Mme. Donalda sang magnificently and was fairly overwhelmed with applause, and presented with flowers. Miss Fortin played Greig's A minor concerto with orchestral accompaniment. The Conservatory of Music may well be proud of such a pupil. She has a splendid technique and plenty of temperament, and great refinement in her interpretations. The orchestra played some of the numbers included in the contest for the Governor-General's Trophy, and under Mr. Donald Hein's direction are sure to give a good account of themselves.

BRANTFORD NOTES.

THE most successful concert ever given in the annals of the Brantford Woman's Musical Club took place on Thursday evening, March 3rd, at Victoria Hall. The interest and enthusiasm in this excellent work being done by this flourishing organization was eloquently manifested by the large and representative audience present. The first part of the programme was as follows:

Vivace—From "Scottish Symphony" arranged for two pianos Mendelssohn
Mrs. W. B. Preston and Mrs. A. J. Wood.
Mrs. J. Robertson and Miss N. Wood.

Vocal—"Staccato Polka" Mueder
Miss Whittaker.

Piano—"Kuss Walzer" C. Shutt.
Mrs. Gladys Sanderson.

Violin—(a) Melody on G String... Arthur Pryor
(b) Serenade Pierne
Miss Marjorie Jones.

Vocal—"The Enchantress" Hatton
Mrs. Zinn.

Piano—"Prelude in Opus 28" Chopin
Miss Dunstan.

Vocal—(a) "The Wood Pigeon"
(b) "The Yellow Hammer"
(c) "The Owl." Liza Lehmann
Mrs. F. Leeming.

Vocal—(a) "Aria from Louise" Charpenter
(b) "The Beautiful Land of Nod"
Liza Lehmann

Miss Estelle Carey.

Piano—"Andante Expressivo — Concerto in F Minor Hiller
Mrs. Fissette, 2nd piano accompaniment, Mrs. H. Cockshutt.

The second part of the programme consisted of the Cantata "King Rene's Daughter" given by the Choral Club under the directorship of Mr. Henri K. Jordan. Characters of the Cantata were impersonated by Miss Estelle Carey as Iolanthe, Mrs. Leeming as Martha, and Mrs. Zinn as Beatrice. Miss Carey, of Hamilton, scored immediate success in her solos on the first part of the programme, only to be repeated in her interpretation of the part of Iolanthe in the second part. Too much cannot be said in praise of the chorus, of which the Club is justly proud. Great credit is due to their conductor, Mr. H. J. Jordan's splendid discipline and untiring effort.

MARTIN-ORME

PIANOS

MADE AT OTTAWA FOR
THE MUSICIANS OF CANADA

MISS JESSIE CAVERHILL-CAMERON.

MONTREAL, March 23, 1910.

MISS JESSIE CAVERHILL-CAMERON, the young Canadian pianist, made her début on March 10th at the Windsor Hall, before the largest audience that has ever gathered there. For two hours the audience listened with the keenest interest to this young Montreal student, who has been studying with the great Joseffy for two seasons.

nique that was sound before, but which is now brilliant, and a highly intelligent study of dynamic values, equip Miss Caverhill-Cameron for serious work, and enables her to achieve, not only effectively, but with a distinction that stamps her as a genuine artiste in the making.

She displayed this distinctive note, not alone in the limpidity of execution that marked her rendering of the Bach prelude and Bourvée in A



JESSIE CAVERHILL-CAMERON

The programme which was arranged by Joseffy, afforded ample opportunity of judging this artist's capabilities.

This young girl, unaffected and devoid of mannerisms, held her audience by the sheer merit of her playing, and the simple charm of her style.

She possesses an extraordinary sense of clarity for one so young; an unusual sense of rhythm, and of its supreme importance in interpretative work too. These qualities, combined with a tech-

minor, not alone in the keen appreciation of the rippling melodic grace of Weber's Rondo, but also, and more particularly, in the Brahms's transcription of a Glück Gavotte.

Something of the essential spirit of this delightful music, she evolved from the keyboard, in addition to a delightful realization of its exquisite rhythmic qualities.

But the Schumann Sonata in G minor gave her wider scope, and she utilized it to the fullest ad-

vantage. Her rendering was a thoroughly sound, artistic and polished one, instinct with refined poetic feeling and characterised by an absence of any attempt at sentimentality, that was wholly commendable. The same remark applies to her Chopin playing, especially as regards the Nocturne in F sharp major.

When experience and further study shall have added to her present qualifications, greater strength, fuller sonority and a larger grasp of orchestral effect, Jessie Caverhill-Cameron will be a pianist of note among pianists. She comes back to her native city, having fully justified the judgment of those who sent her to Joseffy, and with one so earnest, modest and sincere, it is not too much to hope for something very big in the future.

Bouquets were numerous, and the young pianist was the recipient of scores of hearty congratulations. Miss Jessie Caverhill-Cameron will again appear before the public with Mme. Donalda, on April 2nd, and also the following week in Ottawa.

HAMILTON NOTES.

HAMILTON, March 19, 1910

On Saturday, March 5th, W. H. Hewlett's organ recital was devoted entirely to modern French composers. Misses Stella and Bertha Carey contributed vocal selections, and the event was both instructive and interesting.

On Monday, March 7th, the Toronto Symphony Orchestra gave a concert in the opera house, when Mr. Welsman again showed that Canada has now a thoroughly efficient local orchestra. The programme included Mendelssohn's "Scotch" Symphony, overture to "William Tell," Saint Saen's violin concerts, very well played by Mr. Blachford, and other things. Mrs. Frank Mackelcan was the soloist.

On Friday, March 18th, the Toronto Varsity Glee Club gave a concert in the Alexandra Skating Rink. Mr. Tripp's chorus gave some fine singing of a pleasing selection of pieces. The Toronto string quartette and Mr. Roy McIntosh and Mr. Garthwaite contributed solos. A medium-sized audience was present. This concert was one of several organized by Miss Jeannette Lewis, to raise funds for a Children's Hospital. It was to have taken place in the opera house, but was blocked owing to the fact that the opera house authorities have a contract that no Canadian piano but an R. S. Williams can be used there. A large audience had gathered on February 25th to hear Mark Ham-

bourg, and were disappointed for this same cause, as Hambourg is under contract to play a Heintzman. This concert will take place in the rink on April 15th.

On Saturday, March 19th, in the Conservatory Hall, a centenary celebration of Schumann was held, when J. E. P. Aldous gave an account of his life and work, and played Novellette in E, Romance in F sharp, and Prophet-Bird. Mr. Frederick sang "Rest Here, My Gondolier" and "The Two Grenadiers;" Miss Leatherdale played the Papillons; Miss Pass, the Toccator, and Miss Howard, Misses Bartmann and Aldous played the first movement of the Quintette.

HERE AND THERE.

By FIDELIO.

Last month was a very busy one in musical circles more especially in view of the fact that several of our local church choirs had concerts of importance. On Good Friday evening it was absolutely impossible for me to hear all that was going on, although with the aid of one or two musical friends, I gathered in some news.

Perhaps the best programme yet given by Dr. Broome and the Jarvis Street Baptist Choir was that on Good Friday evening. It was a capital idea for the Jarvis street officials to bring Dr. Protheral from Chicago to conduct his own composition "A Song of Hope," a sacred work of much musical distinction, written for chorus and sopranos, tenor and bass solo. I had a brief conversation with Dr. Protheroe, who seemed to be a very modest gentleman. He expressed great delight with the choir's singing. Dr. Broome has made splendid headway with his choir. He is a conductor with abundant energy, musical ability and many other qualities, which go to make a thoroughly successful choir director. The singing of the choir, augmented to about seventy voices, was much in advance of their former efforts, the sopranos being very brilliant in tonal effects. They showed excellent refinement in the matter of interpretation, enunciation, phrasing and expression. Their rendering of Dr. Broome's composition, "Daybreak" was, dramatically, finely sung; also Dr. Protheroe's "A Ballad of Trees." Mr. Richard Tattersal played a couple of organ solos with his accustomed skill and artistic taste, while the choir soloists, Miss May Stockwell, soprano, Mr. Gladstone Brown, tenor, and Mr. N. D. Macfayden, basso, sang their respective solos acceptably. Miss Lewela Cairns made a clever executant at the piano.

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BRANTFORD, ONT.

The choir of Dunn Avenue Methodist Church under the direction of Mr. Ernest R. Bowles, organist and choirmaster, gave Gounod's "Redemption" also on Good Friday morning. Mr. Bowles is certainly a clever organist and he essayed a very

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daring thing when he assumed the burden of accompanist and conductor in the rendering of this work. This choir numbered about forty voices and the manner in which they did their work was remarkable in many respects. The singers had been trained to sing intelligently and earnestly. The choir was well balanced and in the familiar "Unfold ye portals" they were in excellent form, and again in the final chorus "The Word is Flesh" a colossal tower of tone was built up in the opening unison passages. In the various chorals the choir sang with surprising success and despite the fact that Mr. Bowles was playing the organ accompaniment everything went unusually satisfactory. The assisting soloists, Mr. Ruthven MacDonald, baritone, and Mr. Percy Hollingshead, tenor, both sang with excellent judgment and devotional feeling. One must pay a tribute to Mr. Bowles for his clever work at the organ (an instrument of most unsatisfactory character). I am surprised that the officials of this well-known church do not instal a new organ and rearrange the seating of the choir. The organist is an ambitious and bright young man, and I am certain the church would be doing a good work if they gave him a better instrument. These old organs of the tracker variety are unwieldy instruments of torture and the next time the writer attends an important musical function there he hopes a new organ will be in evidence.

at Carlton street under Mr. Plant's direction. I am informed that Mr. Plant and his choir acquitted themselves with success. The assistance of some twenty-five members of the Symphony Orchestra enhanced the work of the choir very much, while Mr. Arthur Blight, baritone, whose ability is well known, and a young tenor, Mr. Arthur Baxter, took the main solo parts.

Miss Edith Mason, a clever pupil of Mr. Tripp, will give a recital in the Margaret Eaton School on Wednesday, 6th current.

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The other production of the "Redemption" was

A JOINT RECITAL.

On the 12th. inst. a joint recital will be given in Association Hall by Frederick Cohen, a boy pianist of ten years of age, and Mr. George Caplin, violinist, pupil of Mr. Blachford and of Schradieck. Frederick Cohen is the son of a poor tailor in the



FREDERICK COHEN

The phenomenal boy pianist.

Bronx, New York, and when his exceptional musical ability was discovered the family was stinted for several years in order to give the child a musical education. The boy will play here, Mendelssohn, Bach, Mozart and Chopin, and he is reported by New York papers to be quite a prodigy. Mr. Caplin is at present a member of the Toronto Symphony Orchestra. He is an accomplished player and will select as his chief number, the Mendelssohn concerto. Mr. Caplin was born in the same district of Russia from which the great Elman came. The concert promises to be extremely interesting.

EDISON APRIL RECORD LISTS OFFER VARIETY AND QUALITY.

WHETHER your taste inclines to Grand Opera and high class vocal and instrumental selections, the infectious "rag-time" melody, sentimental songs, sacred numbers, recitations or vaudeville sketches you can be accommodated in the April lists of Edison Phonograph Records. There are forty-five numbers in all, the regular lists of forty-two having been supplemented by the addition of three from the May lists, which, because of the popularity of the selections they represent, have been placed on sale with the April records. They are "By the Light of the Silvery Moon" in both four and two-minute lists, sung by Ada Jones and chorus, and the "Cubanola Guide" in the four-minute list, sung by Collins and Harlan accompanied by the New York Military Band.

There are five Grand Opera records to gladden the hearts of the lover of that form of entertainment, and splendid selections they are. Marguerita Sylva, Hammerstein's leading soprano, sings the

"Grand Air d'Agathe" from "Freischütz;" Florencio Constantino, the great Spanish tenor, is heard in the "Flower Song" from "Carmen;" Blanche Arral, the favorite coloratura soprano, offers the "Waltz Song" from "Romeo and Juliet;" Ernesto Caronna, a baritone well known throughout Europe and South America and who has also sung in opera in this country, sings the "Brindisi" aria from "Hamlet," and Walter Soomer, leading basso of the Metropolitan Opera House, contributes "Blick Ich umher," the beautiful, poetic number from "Tannhäuser."

Lack of space prohibits printing the lists in their entirety, but some idea of the admirable manner in which they are proportioned will be gained from the numbers we suggest as being out of the ordinary in respect to tunefulness, merit of composition, character of artists, etc.

In the Amberol (four-minute) lists we notice "Morning, Noon and Night in Vienna," Von Suppe's famous overture, by the National (London) Military Band; "That Mesmerizing Mendelssohn Tune," the popular rag melody by Collins and Harlan; Selection from "Babes in Toyland" by Victor Herbert's orchestra; Sheridan's Ride, recited by the well-known actor, Edgar L. Davenport; Cavatina from "La Favorita"; a saxophone solo by H. Benne Henton; "Rastus Take



GEORGE CAPLIN

Me Back," a characteristic coon talk by Marie Dressler; "The Thunderer and Gladiator Marches" by Sousa's Band; "Lady Love," a coon love song by Billy Murray and Quartette; "Mia Cara Waltz," composed by Oscar Hammerstein, and played by the American Symphony Orchestra, and "A Day at West Point," a descriptive fantasy by the New York Military Band.

TILLY KOENEN CAPTURES CALIFORNIA.

"IN the season that has brought Willner, and Schumann-Heink and Sembrich to us, I have heard no songs more delightful than those of Tilly Koenen." Thus Thomas Nunan, in the San Francisco *Examiner*, anent Tilly Koenen's debut in the city by the Golden Gate. The critic goes on to say that the managers who had sent advance notices concerning the Dutch contralto out to California had by no means overrated this new artist from Holland. "This is something they were unable to do. Tilly Koenen sings up to the best adjectives in the English language, 'the Dutch contralto can't be beat!'" Should our beloved Schumann-Heink retire from the concert stage to-day Tilly Koenen would be her successor, and a worthy one. Her voice is young, fresh, big, round, lusciously sweet and wondrously satisfying. . . . Her voice is honest, friendly, womanly, and all music." And to this all the other critics in chorus assented.

Miss Koenen had a difficult journey getting to California. Coming from Denver, Colo., the bridge over the great cutoff at Ogden was declared unsafe, and so she had to get to Los Angeles around by way of Portland. A landslide in Nevada, a cloudburst in Utah, track obstructions in Oregon, all contributed their share to delay her arrival, so that she was some three days late for the first concert at Los Angeles. However, when she appeared there she captured the critics and the audience. Florence Bosard Lawrence, in the Los Angeles *Herald*, says that there was an audience that crowded the Auditorium to the doors, many of them men and women distinctly qualified to criticize.

Seldom, indeed, has the fame of a young singer mounted and spread with such rapidity. Without the prestige of an American operatic engagement, known simply as a concert singer, still this young woman has caught and held the interest of men and women of artistic interests who have eagerly sought the opportunity of hearing her. The singer's appearance amounted practically to an ovation, and it was an ovation for Miss Koenen and her voice alone. The applause came from joy and delight in her artistry. Miss Koenen simply sang, and sang her way past the judgment, the intelligence, and through to the hearts of her hearers.

Gifted with a contralto voice of remarkable range and pliability, this young singer had added to its use all that art and study can offer to make it a complete vehicle for the perfect expression of emotions. She has succeeded to a degree almost unbelievable, and her tones show action and color nearly visualized.

Congratulations to Manager William Campbell upon his highly successful and popular Good Friday night concert at Massey Hall.

TORONTO SYMPHONY ORCHESTRA.

THE Toronto Symphony Orchestra gave an admirable concert on March 24th at Massey Hall which was crowded by an unusually enthusiastic audience. Their numbers were the "New World" symphony of Dvorak, and the "Meistersinger" prelude. They are showing finer qualities with every performance. Numerically they are up to the strength recommended by Beethoven for his symphonies—namely, sixty-five players. Mr. Welsman conducted the Dvorak work with rare insight as to its meaning. The soloist was that brilliant violinist, Mischa Elman, who has now passed the prodigy state by several years, and plays like a matured artist. He gave Saint-Saens' Concerto in B minor, and a group of smaller numbers. He has a very beautiful tone, rich and warm, while his execution is surprisingly sure. He was recalled about sixteen times by the audience who probably would have listened to him all night, so delighted did they seem. The orchestra played the accompaniment to the concerto with judgment, fidelity and delicacy.

WOMEN'S MUSICAL CLUBS.

THE programmes presented by the Women's Musical Club during the month of March were of an unusually comprehensive nature and are conclusive evidence that the Club is not only maintaining, but is advancing its high standard in a marked degree. On March 3rd the programme was arranged by Mrs. H. M. Blight and consisted of Gounod's Cavatina, "Even the bravest heart" (Faust), and Bizet's Aria "Quand a flamme de l'aurore" by Mr. Russell G. McLean; a group of songs were delightfully sung by Mme. Edith Grey-Burnard, and were "Connais tu le pays?" Thomas; "Te souviens tu?" Godard; "Obstination," De Fontenailles; "En Septembre," Chaminade. Mons. Raschias also sang two short numbers by Massenet and Saint Saens, the programme closing with Saint Saens Sonata in E flat for violin and piano by Mr. Frank Blachford and Miss Mary Caldwell. On March 10th a miscellaneous programme was arranged by the executive committee and comprised four short numbers by the Choral Club, which was very ably conducted by Mrs. Willson Lawrence, and were, "Sleep, little baby of mine," Dennee; "The night has a thousand eyes," Nevin; "Lullaby," Brahms, and "My Lady Chlo," an African love song by Leichter. Mr. George Bruce played the Goltermann "Cantilena" and Rimsky Korsakow "Serenade" for the 'cello, and Miss Lina Adamson, violinist, Mr. George Bruce, 'cellist, and Mrs. Beresford Leathe, pianist, gave the Schumann Trio in D minor, op. 63, which contributed much to the pleasure of the afternoon. On March 17th, Irish ballads and selections from the Irish drama made up the programme, the first number being the "Kathleen Mavourneen" quartette by the Choral Club. Mr. Arthur Blakely gave an organ

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selection "Sonata on Irish Airs," his own arrangement. M^{me}. Edith Grey-Burnand was again heard in a group of short songs, and Mrs. Scott Raff gave a reading "The Hour Glass" by W. B. Yates, the Choral Club bringing the concert to a close with two numbers by Stewart and Rhys-Herbert. The programme was arranged by Mrs. A. E. C. Proctor. The closing concert of the season will be given on Saturday afternoon, April 2nd.

THE Wagnerian Musical Club gave its third recital on Monday afternoon, March 14th. The members of this young organization are exclusively students, its aim being to promote self-confidence, a broader musical knowledge and at the same time to afford its members an opportunity of becoming familiar with instruments other than the piano. Miss Ethel Dunning sang several solos by Dvorak, Grieg and Tosti, in a most pleasing manner, and Miss Isabel Allardyce played two numbers by Mendelssohn and Chopin, in which she displayed considerable technical skill and musical conception. Mrs. Lawrence acted as accompanist for the afternoon. A pleasing feature of the occasion was the reading of an essay on "Musicians' Education," by Miss Grace Quigley.

THE Sigma Rho Sorority recently gave under their auspices at the New Art Galleries, Jarvis street, a twilight musicale, at which a programme of great merit and unusual interest was given, the

performers being Miss Flora Macdonald, Miss Beatrice Delamere, Miss Frances Kingston and Mr. Henry Milne. Miss Muriel Bruce had charge of the programme and much credit is due her for its artistic arrangement.

At a March meeting of the Heliconian Club an instructive and somewhat unique programme was presented by a number of our well-known musicians. Mrs. Sneton-Arpton, the teacher of dramatic expression, gave a musical reading, in which she was ably accompanied by Mr. R. S. Pigott. Miss Warnock and Mrs. Dilworth each contributed two songs, and M^{me}. Farini played the Lorelei by Liszt, whose pupil she is, and gave a sketch of the composer's aim in writing it. The meetings of the Club will continue until May, to be resumed again in the autumn.

ON Saturday afternoon, March 19th, a large number of music lovers wended their way Queen's parkward where Mrs. H. S. Strathy had thrown open her spacious parlors for a recital by Miss Lena Hayes, one of our most talented violinists. The programme was made up of selections by Saint Saens, Bruch, Sarasate, and Lauterbach, the closing number being Hubay's *Scenes de la Zarda*, which suited the performer admirably and allowed her ample opportunity to display her splendid technique and refined musicianship. The programme throughout was well rendered, the two

songs by Miss Jean Williams adding a pleasant touch of variety. Miss Jessie Perry, as always, proved herself an able accompanist.

A. V.

HERMANN GIBSON PAPE.

BELOW is a likeness of Mr. Hermann Gibson Pape who made his first Toronto appearance on March 29th in the Guild Hall. Mr. Pape possesses a lyric tenor voice, which showed careful training. In

the same artistic manner. His other numbers were also sung with the finish or style of a coming artist. Mr. Pape has everything in his favor for success, a pleasing appearance and an artistic temperament. MUSICAL CANADA wishes Mr. Pape success, and expects to hear more of him in future.

MISS LENA HAYES gave a delightful violin recital on March 19th at the residence of Mrs. H. S.



HERMANN GIBSON PAPE

his first number, "O, Dry Those Tears" by Del Reigo, Mr. Pape revealed feeling and careful phrasing, his pianissimo parts being delightful. His encore number "Gray Days" by Noel Johnston made a most appropriate number and was sung in

Strathy, 71 Queen's Park. Her principal numbers were Saint Saen's "Rondo Capriccioso" and the Adagio from Max Bruch's G minor concerto. She was ably assisted by Miss Jean Williams, soprano, and Miss Jesse Perry, at the piano.

MUSIC IN OSHAWA.

OSHAWA, *March 22, 1910.*

DOROTHY HEAVENS, the young soprano, was undoubtedly the drawing card at the Children's Aid Concert in the Opera House on February 28th, where she ably sustained the reputation she has won for herself on previous occasions. She gave as her first number, Cowen's "Spring," which was much appreciated. The solo part in the Quartette "Genevieve" she also handled with ease and expression, the audience demanding an encore.

Mr. Jas. A. Quarrington, Toronto, rendered several baritone solos, proving himself an artist of superior quality. Possessing as he does a voice of exceptional fitness, it was a pleasure to hear him sing. He will be heartily welcomed should he return to Oshawa. Mrs. Lilian Puckett, contralto, gave two selections, which were greatly appreciated, as were the solos of Mr. Chas. Puckett, "The Village Blacksmith" and "The Storm Fiend." The part songs by the Presbyterian Church Choir, who so generously gave their services, were all good, particularly Bishop's "Now By Days Retiring Lamp" being effectually interpreted and reflecting much praise on their leader, Mr. E. J. Pull. Two instrumental numbers by Miss May Dillon and Mr. Pull, the accompanists of the evening, were well executed and elicited much favorable comment.

As a recognition of past services faithfully rendered, and as a mark of their esteem the Ladies' Aid of the Simcoe Street Methodist Church recently decided to donate surplices to the members of the choir. This choir made its first appearance in its new garb on Easter Sunday and the innovation created a very favorable impression on the large congregation.

The St. Patrick's Concert in the Opera House on March 17th was a decided success, the hall being packed to the doors. The assisting artists, Ruthven McDonald, Marietta LaDell and Julia O'Sullivan were encored at every appearance. This event is always looked forward to with a great deal of pleasure as the committee in charge work hard and a good programme is assured. The entertainment this year, if anything, excelled that of previous occasions and congratulations are due those who labored so faithfully towards making the concert of 1910 the best ever.

R. N. J.

THE TORONTO CONSERVATORY OF MUSIC.

THE month of March at this institution included the popular Saturday afternoon pupils' recitals in the Music Hall, and several important concerts and other entertainments given by members of the Faculty. On March 16th, Mr. F. H. Burt, of the Vocal Staff, gave an instructive and pleasing address on "Resonance and Registers," and again

on March 30th, the subject on the latter date being "Vowel Positions and Articulations." On March 19th, the String Orchestra, Mrs. Drechsler Adamson, conductress, gave their annual concert in the Music Hall, which has now become a notable event of the season, and at which Miss Lina Adamson, violinist, Mr. Russell J. McLean, vocalist, and Mr. Richard Tattersall, organist, were the assisting artists. There was a large attendance who received the various numbers with evident delight, Mrs. Adamson being the recipient of several handsome bouquets during the evening. The first movement of Schubert's "Unfinished Symphony," Edward German's "Nell Gwyn" dances, and the Bach air, were played by the orchestra, and their leader was warmly congratulated at the close of the concert on the progress made this season. On Saturday afternoon, March 19th, Miss Lena Hayes, violinist, gave her annual recital at the residence of Mrs. H. S. Strathy, Queen's Park, assisted most ably by Miss Jean Williams, vocalist, and Miss Jessie Berry at the piano. Dr. Ham, of the vocal staff, gave a very attractive lecture at Trinity College on the same date, assisted by Mdme. Gray Burnand, soprano, also of the Conservatory Faculty. Important recitals in the Music Hall were given by pupils of Mrs. J. W. Bradley, singing teacher, on the evening of March 21st, assisted by Mr. Ernest Seitz, pupil of Dr. Vogt; on Friday evening, March 18th, by the piano pupils of Mr. Welsman, while Miss Helen Robertson and Miss Isobel Firstbrook, senior students of the School of Expression, gave very successful recitals before large audiences the latter part of the month.

On the afternoon of March 12th the president, Sir John Boyd, and the Board of Directors, gave a most delightful and largely attended "At Home" at the Conservatory, to which all members of the staff were invited and which was greatly enjoyed by all present. Dr. and Mrs. Fisher, Mr. and Mrs. W. K. George and Mrs. J. A. Macdonald were among those who assisted in receiving the large number of guests, after which refreshments were served in the reception room.

The attendance this year has been in advance of all previous seasons, a fact that speaks eloquently as to public appreciation of the Conservatory and its work.

MISS MARIE HALL'S £10,000 TOUR.

MISS MARIE HALL, the famous violinist, has just completed arrangements for a tour through South Africa, beginning in August. The guarantee is stated to be £10,000, which is the largest ever offered to a violinist.

THE Adamowski Trio, so well and favorably known throughout the entire continent, will next season be under the exclusive management of Haensel and Jones. The personelle of the Trio will remain the same, composed of Madam Antoinette Szumowski, pianist, Timothe Adamowski, violinist, and Josef Adamowski, cellist.



DR. TORRINGTON'S STUDIO

STUDIOS IN THE TORONTO COLLEGE OF MUSIC.

DR. F. H. TORRINGTON.

It may certainly be asserted without fear of contradiction that a visit paid to the comfortable studio and library combined of Dr. Frederic Herbert Torrington, founder and director of the Toronto College of Music, Pembroke street, must result in very great pleasure to the fortunate guest, from the interesting nature of the various contents of the room where the doctor receives his pupils and where there has accumulated the record of a long life devoted to the cause of music. Indeed, it is doubtful if Canada holds any other professional musician who presents so masterful and magnetic a personality as Dr. Torrington, who has been so conspicuous as musical pioneer-conductor, organist and teacher, for so many years and who is still active in all three capacities. The evidences of his wide popularity among all classes of musical people are all around him; on the walls of the studio, in the concert hall, in the passages and the commodious offices. Dr. Torrington, himself an Englishman, does well to keep in touch with the land of his birth, and thus he possesses very many signed photographs of prominent British musicians and composers. A fine picture of Mme. Albani Gye represents the favorite singer in a dramatic pose worthy of her best and never-to-be-forgotten

days. A large portrait of Frederic Arcand recalls that king of organists, and another of George Angcon Davies has written across it "to my friend, F. H. Torrington, with remembrances of his services to music, and of his valour and virtue." The chief of all the personal relics and curios which through this remarkable studio are, of course, the different testimonials that have reached him from year to year, bearing the names of all those associated with him in the large undertakings which have uniformly resulted in fame to himself. We have in him the first choral conductor, in point of time, worthy of the name in the city of Toronto; with him originated the first Philharmonic Society of weight and importance. With him for many years the ruling idea was largely in the form of a wish to promote the formation of a good local orchestra and he is to-day responsible for the early training of many of our best orchestral players. Naturally he has thus come in touch with a truly wonderful number of young musicians, many of whom have presented him in later years with photos of themselves in various parts of Canada, England and the United States. One of the most charming of these is a lightly tinted graceful portrait of Miss Eileen Millett.

It is extremely interesting to sit down in one of the doctor's restful arm-chairs and listen to his fluent, graphic and intensely significant talk. He has seen and heard so much, and everything is im-

portant and profitable to him, because he carries ever about with him the secret of happiness and success, the capacity for interesting himself in all men and all things no less now than in former days. He has known the state of music in Boston and Montreal as well as in Toronto, and is familiar with those difficulties which may arise even in the most cultured districts. It follows that his opinions are therefore broad enough to include all phases of musical activity throughout the Dominion in whose artistic progress he has surely played a most important part. Like most of our leading professional musicians he uses Canadian pianos and has two handsome examples of Mason and Risch and Nordheimer art in his studio. The striking full-length portrait painted by Forster hangs in the concert hall, and will ever serve to recall the well-known figure of the intrepid conductor of the "Messiah" and hundreds of other great works as he appeared not so many years ago, baton in hand, facing his desk with alert eye and indomitable pose of the entire body. After this delightful interview with Dr. Torrington one felt that the recent presentation of an "easy chair" was a trifle previous and that the energetic occupant has no intention of relapsing into idleness and the "ingle nook" for a long time to come, which is naturally a source of gratification to all his friends at home and abroad.

RUBINSTEIN'S DEBUT IN LONDON.

FROM THE ILLUSTRATED LONDON NEWS, FOR MAY 23, 1857.

THE Philharmonic Society's third concert took place at the Hanover square rooms, on Monday evening. It will be seen from the following programme that it was of even more than ordinary interest:

PART 1.

Sinfonia in A minor, No. 3 Mendelssohn.
Aria, "Zeffiretti lusinghieri" (Idomeneo) Mozart.

Madame Clara Novello.

Overture (ou Suite) in D major J. S. Bach.

Concerto, pianoforte, in G Rubinstein.
Herr Rubinstein.

PART 2.

Sinfonia in F, No. 8 Beethoven.

Recit., "Non je n'espère plus."

Aria, "Oh toi, que prolongeas mes jours."

(Iphigénie en Tauride.) Gluck.

Madame Clara Novello.

Solos, pianoforte, (a) Nocturne in G flat. Rubinstein.

(b) Polonaise in E flat. Rubinstein.

Herr Rubinstein.

Overture, (Berg-geist) Spohr.

Conductor, Professor Sterndale Bennett.

Much curiosity had for some time been excited in our musical circles by the expected arrival of Herr Rubinstein, of Vienna, a young musician, who has gained an immense reputation throughout Germany as a pianist of the very highest order. Before coming to London he visited Paris, where his performances were as successful as they had been in his own country. The Philharmonic Society did their duty to their subscribers by losing no time in engaging an artist of such celebrity, and he made his first appearance in England at this concert. He performed his own music—a concerto with the full orchestra, and two little pieces in the chamber style, and without any accompaniment. He was warmly applauded; and, though we find that his merits both as a composer and performer have produced much difference of opinion among the critics, yet it cannot, we think, be disputed, that he is one of the greatest performers of the day. His strength of hand is remarkable; and the rapidity of his finger, and apparent ease with which he executes every conceivable difficulty, fill the listener with absolute wonder. We never heard such marvels from the hands of Thalberg himself. But executive powers derive their value from the uses to which they are applied, and it is on this head that differences of opinion have arisen. We think, however, that the question as to the intrinsic qualities of Herr Rubinstein's music is not to be disposed of after only a single hearing. Experience ought to teach musical critics caution on such a subject. Music is not a stationary art: it is always in a state of change, and its changes have hitherto been, on the whole, progressive.

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OPERA & DRAMA

THE TORONTO THEATRES.

THE end of the winter and the time of the crocus bloom has brought few theatrical events of weight to Toronto theatres. For the most part entertainments of a light and frothy character have held the boards. Only two events which might be regarded as serious attempts to interpret life through the medium of the drama have been seen and these seemed devoid of any permanent value. One was "The Fighting Hope" by Mr. W. H. Hurlbert, in which Miss Blanche Bates was the leading figure, and the other was "A Builder of Bridges" by Alfred Sutro, in which Mr. Kyrle Bellew played the leading part.

"The Fighting Hope" was what for want of a more accurate descriptive word the average playgoer terms a "melodrama." In the loose vocabulary of our theatre, any play in which a shot is fired, or a character meets violent death, is described as a melodrama. And strangely enough many newspaper critics foolishly regarded it as a term of reprobation or at least of qualified praise. "The Fighting Hope" is admirable in one respect; the suspense is finely sustained and events happen that have all the elements of surprise. But beyond having accomplished the feat of maintaining the interest of his tale there is little in Mr. Hurlbert's handling of the story to win praise. His characters are wholly devoid of charm. Even the business man who is depicted as a sort of Chevalier Bayard of the commercial world, excites little of our sympathy, even when he shows an almost superhuman forbearance and goodness toward the unscrupulous woman whom Miss Blanche Bates depicts. In fact, if subjected to serious analysis, it would be found that Mr. Hurlbert's views are in some degree anarchistic. In the case of his heroine we are asked to accept three main propositions of rather revolutionary character. The first is that there is no sanctity in the marriage vow; in other words, as soon as you discover that the other party to the contract does not come up to your own ethical standard you are morally released from the performance of your vows: the misfit marriage is no marriage. Undoubtedly this view obtains wider acceptance among the women of the United States as the records of the divorce courts show. The logical development of the doctrine is that the married person seeing another possible mate that more fully meets his or her standards should be at liberty to slough off the one and seek alliance with the other. The question is solved for the heroine in this play by a rifle shot which

leaves her free, but there is no doubt of the dramatist's view that failing the rifle shot some other method would have been just and right.

The second proposition of the dramatist in asking us to accept and applaud his heroine is that any act of sneaking and treachery is pardonable so long as it has for its motive, love of another. While he argues that loyalty is something to be immediately cancelled if its object proves unworthy, he condones any act that one may commit while still fired by affection for that object. Thirdly, it is held to be pardonable in a woman to steal and burn private documents, if she thinks rightly or wrongly that this will serve the man to whom she is for the time being attached.

I am not arguing as to whether the moral aspects are right or wrong, considered in the light of reason and experience. I am merely showing that they differ very much from those on which our existing society is based, and from those in which the average person in the audience has been educated. Other dramatists than Mr. Hurlbert have shown that they regard the "Till Death do us Part" clause in the marriage ceremony as a foolish anachronism, but few have taken the pains to write a drama to prove it. Perhaps he did not know he was doing so himself. "The Fighting Hope" is sugared up with platitudes which would seem to indicate that the dramatist did not grasp the logic of his own situation. Miss Blanche Bates is an accomplished and plausible actress with a radiant, healthful personality, so that she makes the sneak thief she has to depict appear in the light of a normal and natural woman. The complexity of several of the situations enable her to display a certain technical gift she possesses in an exceptional degree,—the art of pantomime. She can tell a story by facial expression and a well-governed use of gesture, better than can the average stage performer with words.

Double dealing by the fair sex seems to be a popular theme with the present day dramatist, and Mr. Alfred Sutro in "A Builder of Bridges" presents a heroine who juggles with engagements, and yet in a measure wins our sympathies. The practice among young women of keeping two or three strings for their bows, is so well recognized in our present day society that it excites but mild interest. When it used to cause young gentlemen to kill each other, it was wasteful and reprehensible. With the advance of civilization plurality of sweethearts has become a matter of small importance, though plurality of husbands is not yet generally accepted. The male individuals whom young women

use as pawns in the matrimonial game become annoyed at times with the plural system; and the heroine of "A Builder of Bridges" succeeds in making two men very angry, but in retaining at the end the more desirable of the two, who is of course, Mr. Kyrle Bellew. He plays a most comely middle-aged gentleman who is witheringly polite in his wrath, and charming when genial. The name of the play, though it is high sounding, possesses no significance whatever. It could be changed to "A Constructor of Coffer Dams," or any other title relating to the engineering business without affecting the meaning. In fact "An Eater of Breakfast" or "A Player of Golf" would be equally appropriate. In this play, a promising young actor, Mr. Eugene O'Brien, was exceptionally good as a well-groomed embezzler.

It is obvious that these dramatists, above dealt with, intended that their characters should be taken seriously and critically considered from the standpoint of human experience. Not so, Messrs Booth Tarkington and H. Leon Wilson, the creators of "Cameo Kirby." The atmosphere of the piece is purely romantic and was made for the pleasure of those who like an improbable but picturesque yarn that ignores ethical motives. The atmosphere, indeed, is that of operetta, though the piece is presented in ordinary prose. Mr. Dustin Farnum plays a high-souled gambler, who is all good at heart. Bret Harte's Jack Hamlin had undoubted fascination for women, and all dramatists coincide that professional gamblers are cleaner, natter, handsomer, more polished, more accomplished and more frequently visited by fine motives. Even when their hearts are black, their shirts are white; vide "The Girl from the Golden West," "Salomy Jane," "The Barrier" and other American dramas. The stage gambler at his best, with all the perfections I have described, is embodied in Cameo Kirby, and the scene of his operations is the state of Louisiana in the picturesque days following the old French regime, when the duello still flourished. Mr. Dustin Farnum, a man of much physical attractiveness, was most effective in the main character and was supported by excellent actors, including the unctuous Eugene O'Rourke.

"Ben Hur" on the stage could hardly be called a psychological drama and, though it has a symbolical light and a sacred chorus, it cannot be accepted seriously as a religious work whatever it may have been as a novel. It, however, attracts a large number of pious people who are thereby given an opportunity to see the most effective pictures the stage mechanic, the scene painter and the stage manager could devise and may at the same time save their consciences with the thought that they are engaging in a religious exercise. As a drama the piece is high flown tommyrot, but as a spectacle it is richly conceived and executed. Though it has long been before the public it did the largest business that a local theatre has enjoyed since Sir Henry Irving's last visit.

A large number of musical entertainments en-

gaging the talents of several very excellent comedians have been seen. Not in many a long day have I enjoyed the exertions of a comedian more than I did those of Mr. Clifton Crawford. "Three Twins," which is merely the old farce "Incog" done over, would be a flat failure without him. He proved, however, so neat, original and infinitely resourceful that he carried the whole show on his shoulders, and never once palled on the spectators.

Another musical play which depended almost solely on one performer was "A Certain Party" with Miss Mabel Hite. The book by E. W. Townsend and C. J. O'Malley, contains some very amusing satire, but it is not of the kind that gets very far over the footlights with the average audience. Miss Hite is a girl as resourceful and gifted in her own way as Mr. Clifton Crawford is in his. She was assisted by her husband, the famous baseball player, Mike Donlin. As an actor Mike took his base on balls when he did not lob out a fly clear into the mitt of the short stop. The veteran Irish comedian, John T. Kelly, was at his best when he attempted that rare type of musical composition, the Irish "Come-All-Ye."

"The Belle of Brittany" came along and was one of those English musical pieces in which the London stage producer aims at a single color effect which shall give tone to the piece. Just as "Miss Hook of Holland" was an effect in Dutch blues, and "The Little Cherub" a production in pink and dove colored tones, "The Belle of Brittany" was a production in daffodil shades, chrome yellow and pale green. Mr. Frank Daniels, though he showed some moderation in the use of his familiar tricks of clowning, contrived to keep out of the picture; but Miss Elsa Ryan wholly by her own exertions and unaided by the librettist, made the soubrette role amusing and charming.

A touchy, rich and gorgeous production was the misnamed "Miss Innocence," in which Anna Held was the leading figure. She is a woman devoid of talent, who once was chic, but has ceased to be so and has nothing left but a series of smirks of a character not unfamiliar to those who stroll the down-town streets at night. The production showed a superb color sense and was well done throughout, but was unnecessarily streaked with smut.

Finally came De Koven's operetta "The Beauty Spot," which was, musically speaking, devoid of interest, but as a performance had mirth and ginger in it. Though the piece was acted for the last time in Toronto the cast played it with as much vim as though it were being presented for the first time. Mr. Jefferson de Angelis and Miss Isabel D'Armond were features in a very attractive cast. De Angelis is a man who makes his fun without getting out of the picture. Except when he is singing, his funny remarks are addressed to the actors on the stage instead of to the audience. This method other operatic comedians could copy with profit. And by other comedians one might as well out with it and say that one has in mind Messrs. R. E. Graham and John Thomas of the "Merry

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March 27th. 1910. HECTOR CHARLESWORTH.

"RAG-TIME" MUSIC.

A NEW YORK judge, in summing up a case involving the similarity of two "ragtime" compositions delivered himself, in part, of the following verdict, which contains some very bitter truths about the present public taste in music:

"The defendant urges with much truth that both his own and the complainant's songs are in the lowest grades of the musical art. The vogue which for a number of years that style of composition has obtained which is popularly known as 'ragtime' has resulted in the production of numberless songs all of the same general character. It has been a fact that they bear strong resemblance to each other, and to any expert ear they have a monotonous similarity which only adds to the general degradation of the style of music which they represent.

"Therefore the lack of originality and musical merit in both songs upon which the defendant insists is of no consequence in law. While the public taste continues to give pecuniary value to a composition of no artistic excellence, the court must continue to recognize the value created. Cer-

tainly the qualifications of judges would have to be very different from what they are if they were to be constituted censors of the arts."

T. HARLAND FUDGE.

Our illustration on the cover page is a portrait of the well known concert baritone and singing master, Mr. Harland Fudge. Mr. Fudge studied singing with Signor Achille Alberti, of the Metropolitan Grand Opera, New York. He has had a wide experience. He was connected with the Chicago Symphony Orchestra and has held high positions with New York orchestras in Broadway theatres. He was also connected with the Noldi Grand Opera Company. Mr. Fudge has just taken charge of the choir of St. Giles Presbyterian Church, and he is director of the Beaches Choral Society, who gave their first concert very successfully on March 17th. He has a voice of wide range and sweetness, and the press notices of his public appearances are without exception most favorable.

CANADIAN MUSICAL BUREAU.

THE Canadian Musical Bureau, of Toronto, of which Mr. Wm. Campbell, is manager, is organizing for the season of 1910-11. This is the thirteenth year in which this bureau has been in the booking business, and during that time hundreds of first-class artists have been introduced through its agency, both in Canada and the United States. Artists who are desirous of securing engagements for next season should communicate with Mr. Campbell at once.

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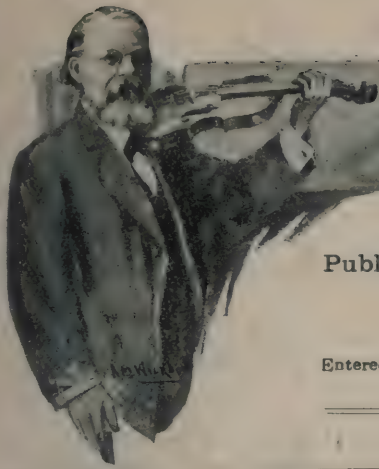
Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction of classical gems. I recently examined one of these which was an exact copy of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is almost impossible to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and p  te."



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E. R. PARKHURST, Editor and Proprietor

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APRIL, 1910.

THE BOW: ITS DEVELOPMENT AND PRACTICAL USE.

V.

It must not be supposed that because so much time has been devoted to describing the features and peculiarities of the work of such masters in the craft as Tourte and Peccatte there is any reason to regard bow-making as a lost art. Good modern bows continue to be made on the lines laid down by the classic makers, but the purchaser must be prepared to pay a fair price, if he wants a satisfactory article, and it is unreasonable to expect other conditions to prevail even in these days of cheapness and keen competition. Personal skill and dexterity, which no machinery can supplant, are still the prime factors in demand, and these qualities, possessed only by a limited number of men, must be paid for accordingly. The sticks manufactured in dozens, for the trade in Germany and elsewhere, and sold at about the price which would be asked by a workman of repute for carrying out a comparatively trifling repair, cannot be regarded as bows, any more than the detestable "factory" productions of Markneukirchen and Mittenwald are reckoned as fiddles, in anything but name. They are usually wanting in every quality which a good bow should possess, and it is undesirable to put such things into the hands of any student who really "means business." I do not suggest that it is necessary for a beginner, at the outset, and before he has fully decided how far it is worth while for him to pursue his studies, to go to great expense in the matter. In such a case a competent teacher is, or should be the best guide. If he knows his business he will be sufficiently wideawake to see that his pupil does not handicap himself on so vital a question, but so soon as a student has surmounted the preliminary difficulties which beset the path of the tyro, and has made up his mind to go ahead, he should buy the best bow his means will afford, and he will in due course realize for himself that his money has been well spent. In the matter of weight it is difficult to lay down any hard and fast rule. All good violin

bows weigh about two ounces, more or less, and anything much in excess of this figure would be too heavy. Naturally, a muscular player can use a heavier one than a person of less robust physique, if he be so disposed, but it by no means follows that he will elect to do so. Ole Bull used a heavy bow of unusual length, but his method of playing was in some respects peculiar to himself. The late Professor Joachim's favorite bow, or at any rate that used by him about twenty years ago, was very light, and, as all who heard the great man play will well remember, his style was, almost to the last, full of force and virility. Sarasate, on the other hand, who in the matter of delicacy of phrasing was unsurpassed, used, when I knew him, at about the same period, a rather heavy bow of Vuillaume's make, or rather *stamp*; so it will be seen that weight, within the limits met with in first class sticks, does not count for much. Of much greater importance is the question of balance. If the weight is not properly distributed the stick will be top heavy, a serious defect, and one which materially increases the difficulties of management. It is a well-known fact that bows made from very tough, dense material are liable to this fault, as they have to be worked thinner in the wood than is desirable, in order to keep them within the weight limit, and the size of the head cannot be correspondingly reduced without sacrificing both appearance and strength. When it is remembered that the head of a bow is the part most liable to injury, either from accident or careless handling; and that all but trifling injuries in this region are incapable of being effectively repaired, it will be manifest that any very appreciable reduction in its size or substance is out of the question. Some of Voirin's bow-heads have sufficed in this particular, and from being made too small, have been unable to bear the pressure of the wedge which holds the hair in place. Beginners, it may be supposed, will have the wisdom to leave the choosing of their bows to an experienced player, who will see to it that the stick selected for their first experiments is neither flabby, unduly heavy, nor lacking in proper balance. Any one of

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these defects is sufficient to seriously hamper and discourage a young player, and very cheap bows usually exhibit all three of them in a marked degree. Flabbiness is often mistaken for elasticity, a very different thing. A bow which on the smallest provocation, gives in every direction, like the small rattan canes carried by soldiers, and some *soi-distant* "horsey men," becomes a useless and unmanageable toy when placed upon the strings of a fiddle. Something—not much perhaps—may be done with a bow which is too stiff, or wanting in spring, but with the opposite defect disaster is inevitable, and extreme tension of the hair only tends to aggravate the evil. It cannot be too strongly impressed that, although left-hand technique can be acquired with an indifferent fiddle—assuming of course that the instrument is properly set up, in the matters of bridge, finger-board and other external accessories—the bow must be sufficiently good to "answer the helm," if one may apply nautical phraseology to the case. The more attention the student devotes to the development of his right wrist and arm, the more evident this fact will become, unless he works unintelligently, in which case his energies will be more usefully devoted to some pursuit where brains are less a desideratum than in the art of playing the fiddle. Rehairing is a matter which nowadays receives more attention than used to be devoted to it, not

many years back. It is done more frequently than was formerly the case. Spohr, in his school, recommended that a newly rehired bow should be used for two or three weeks before being played with in a public performance. Present day artists go to the other extreme, and not a few of them do not hesitate to appear on our concert platforms with a bow which has had only two or three hours' use after being re-haired. The whizzy tone referred to by the great Cassel master soon wears off unless very coarse rosin, which one rarely sees to-day, be employed. The operation of re-hairing should only be entrusted to an experienced workman who knows how to regulate the tension according to the requirements of each particular stick. If it is done carelessly irreparable damage may result. The pull of the hair must be uniform, or a warp may occur which cannot be permanently cured. Re-setting, which involves the re-heating of the stick, is a troublesome and uncertain process. All properly made new bows are "set" before the stick is finally reduced and finished. The wood must be heated right through, or it will not retain the proper *cambré*, and considerable scorching of the surfaces is therefore unavoidable, and the traces of it must be removed. It follows that re-setting, however carefully done, is risky. The hair should be the best procurable and should be *unbleached*. The commoner qualities sold in England and the colonies are bleached, and lose their biting surface very rapidly, besides being undesirable in other ways. Bow-hair is imported from various countries, the best obtainable at the present day being from Manchuria.

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MR. R. S. WILLIAMS, 143 Yonge Street, has a good supply of the new and revised edition of the late George Hart's famous work on "The Violin, Its Famous Makers and Their Imitators." It is a handsome volume of 526 pages, liberally illustrated. The revision was made by the son of the author with the assistance of Mr. Towry Piper. A large number of new names have been added,

with a good deal of new material. To persons who take an interest in the violins of the great masters this work will be indispensable.

ITALIAN VIOLINS.

BY THE REV. ALBERT WILLAN

THE honor accorded by universal consent to Stradivarius as being the best of the Italian masters, rests on the solid foundation of the undoubted superiority of his works to those of all other makers; and to this end there have been

cotton in summer, and wore over his clothes an apron of white leather when he worked; and as he was always working, his costume scarcely ever varied. The long course of his career, extending as it did up to the age of ninety-three years, also contributed in no small degree to the high and undisputed position which he holds giving ample time for successive experiments founded on previous experience.

The long continuance of his career enables his work to be readily divided into several periods. Up to the year 1690, his instruments so closely



STRADIVARIUS, 1703



STRADIVARIUS, 1703

three contributory causes. The first was the possession of talent of the highest order combined with a natural aptitude for the work. Then it is pleasing to note the steady perseverance and unremitting application which the great maker showed throughout the whole of his career. We possess very little personal information respecting Stradivarius, but amongst the few items recorded, it is said that he habitually wore in winter a cap of white wool, and one of

resembled those of his instructor, Nicholas Amati, that they are known by the name of "Amatese" Strads. He then began to assert his individuality, and his works show a gradual advance towards that style which took definite form about the year 1700, when the middle or golden period is considered to commence. Stradivarius had then reached his fifty-sixth year, a time of life when it is a rare occurrence to find genius asserting itself with any degree of power;

but Stradivarius, with a few other notable instances in the field of art, forms an exception to this rule, and, as Mr. Hart remarks, proves to us that his talent was then in its full vigor, and ripe for new achievements.

The general features of the instruments of this period have been frequently and fully described, and Mr. Heron Allen in his work on the violin remarks that "the model is flattish, the wood cut on the quarter, and thickest in the centre under the bridge; the curves gentle and harmonious, the wood of the blocks very light, often formed of willow, the scroll perfect in its symmetry. The graceful sound holes, the transcendently glorious amber-colored or ruby varnish, are all characteristic of this epoch of the greatest maker's greatest powers." The golden period is considered to extend to about 1730, and it is indeed remarkable that the works of this great maker only began to show a decided falling-off after he had reached his eightieth year.

Exact dates cannot be assigned for the commencement of any of these periods, a reference to the labels showing that they overlapped one another, and often to a considerable extent. There are instruments made a few years previous to 1700 which clearly foreshadow a later style; and on the other hand, we find violins made after 1700 which show a return to the style of Nicholas Amati. One of the most notable examples of this is the violin known as the "Betts" Stradivarius. The date of this magnificent instrument, which has come down to us in exactly the same condition in which it left the maker's hands, is 1704, and the general style is unmistakeably that of the "grand" pattern of Nicholas Amati.

Illustrations are here given of a very similar instrument of the date of 1703. Here, in the case of the "Betts" Strad, we have the same

rounded outline, reminding us of the "grand" Amati; modified as regards the corners, and strengthened in general appearance; and it is perhaps not too much to say that in these instruments we have the grand Amati "perfected."

The violin here illustrated was formerly in the celebrated "Goding" collection, and is referred to by the French writer, Fétis, as being one of the nine instruments known as the finest examples of this maker. A small illustration of this violin is also given in Mr. Hart's well-known work.

This violin is strongly built, and is in all respects full sized, and its robust appearance, and the disposition of the markings of the wood on the back, are at first sight suggestive of the 1715 period; but other considerations lead to the conclusion that the date of 1703 is authentic. The similarity to the grand Amati has already been referred to, and the arching of the back and belly is rather higher than in the flatter construction of a later period. There would also be an absence of any temptation to remove a label of 1715, and to substitute one of an earlier period.

The violin is well covered with reddish-brown varnish, with a slight tinge of orange, and where it still remains, is abundant in quantity, and of the finest quality. The tone is a fine combination of power and quality, and possesses the three characteristics of the finest instruments of Stradivarius—power, purity and pathos. The sympathetic and persuasive quality of tone which we associate with the finest violins of Stradivarius, may be said to belong exclusively to this maker; and Dr. Joachim, in comparing them with other instruments, probably gave expression to the general feeling, when he stated that, in his opinion, they have more unlimited capacity for expressing the most varied accents of feeling.



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London Times.

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This violin has had a fair amount of use, and cannot therefore take rank with such notable instruments as the "Betts" and "Tuscan" Strads for newness of appearance. Under such circumstances the belly being of softer wood, always shows, more or less, the signs of wear; but the back, sides and scroll of this instrument are unusually fine, the beautiful varnish and the finely marked wood combining to give to the violin a very rich appearance.

This fine example of the best of the Italian makers is in the possession of the writer, and is in constant use; and, having been substantially built, and carefully preserved, there is every prospect of it being a source of pleasure, both to player and listener, for many years to come.

FRANCIS MACMILLEN.

FRANCIS MACMILLEN, violinist was born at Marietta, Ohio, October 14th. 1885. He is the youngest of three sons. His deceased father was a prominent Ohio editor and politician. His mother, who still resides at Marietta, is a musician of considerable ability.

Francis Macmillen, at the age of four years displayed great talent for music. His maiden aunt, Florence Hill, at that time a prominent piano teacher in New York City, persuaded Mrs. Mac-

millen to begin music seriously with the tiny boy. Little Francis at the age of five years commenced the study of the violin with one Robert Brain at Springfield, Ohio, at which place the family, in the meantime, had moved; Mr. Macmillen having purchased the *Springfield Daily Democrat*. Up to this time Francis had amused himself picking out nursery melodies on the piano. He was, also, the proud possessor of a \$1.00 violin, which he prized higher than any toy in his possession. This precious toy, however, was laid aside and is kept as a souvenir by the family. It was replaced by a well proportioned quarter sized instrument purchased for the use of the young prodigy by Mr. Brain at Cincinnati, Ohio. The important item of a violin, small enough to enable the tiny fingers to stretch over the finger-board, having been acquired, the instructions began in earnest. Macmillen now possesses a Stradivarius valued at \$14,000.

After the first lesson Mr. Brain came to Mrs. Macmillen and informed her that her boy was the most talented pupil he had ever had, and that there was no question in his mind that Francis was old enough to learn to play. This prediction came true in even shorter time than Mr. Brain anticipated, as in six months after the first lesson had been given, little Francis, dressed in a velvet suit with white lace cuffs and collar, and a wealth of

golden hair curling about his plump and highly intelligent face, played in his first concert, creating a mild sensation with his wonderful ability. From that time on there was never any question about his genius for the violin with those persons who knew him. They all believed in him and freely predicted that he would become one of the world's greatest violinists. Strange to relate, Francis Macmillen studies music from the very first moment of his career with but one aim in life, and when a mere child he seemed to fully realize that he was studying to become a great artist and not for pleasure or accomplishment. His grasp of the situation was remarkable, and consequently, it was never an ordeal to his mother to take him from childish play to begin his practice. He was a diligent student from the start. In his whole life every pleasure has been subordinate to his art.

Notwithstanding the great demands that have made upon his time by the study of music, his school education has not been neglected. Wherein he never went to school a day in his life, he has always had instructions either from his mother or private tutors. He speaks and writes three languages, English, French and German, and since his professional career has carried him to most every quarter of the civilized world, his geography has been acquired in a more practical way than by the aid of books. He is a great reader, always of the best literature, and like most artistic temperaments, he is passionately fond of poetry. His favorite poets are Shelley and Poe. He has set several of Poe's lyrics to music. He has been a great student of harmony and composition. He is also a pianist of considerable ability. In fact he never studies a great work for the violin without first learning it, with the various harmonies inserted, on the piano. He does most of his committing in this manner.

Francis has received every encouragement from his family and the interest of all his relatives in his progress has been, from the start, one of the marked features of his career. His mother has devoted her entire life to the cause, and has spent five years in Europe with him, where she guided his development even to the extent of watching his practice and attending every lesson, both while Francis was a pupil in Berlin and afterwards in Brussels, where he finished his instructions. She was also with him during the two years he spent in Chicago, as a pupil of Bernhard Listemann at the Chicago College of Music. From the time of the first lesson all social pleasure on the part of his mother were put aside, and his father fully

acquiesced in this procedure, giving his money freely for the education of the boy. During the tedious years that followed it was continual grind until the young musician blossomed into a full-fledged artist. He made his first professional appearance in public in a recital at the Saal Erard, Brussels, Belgium. This concert was managed personally by Mrs. Macmillen. It followed Francis' triumphant victory at the Brussels Royal Conservatory of Music, where as a pupil of the great Belgian master, Cesar Thomson, he, at the early age of sixteen, won the "First Prize With Greatest Distinction," and the Van Hal Cash Prize. This honor was never before conferred upon an American. Following the announcement of his victory over men eight and nine years his senior, several of his enthusiastic countrymen present dragged the young artist from the conservatory hall and carried him shoulder high through the streets of Brussels. The newspapers of the Belgium capital commented extensively upon the victory of the young American. Consequently the name of Francis Macmillen was very soon one to be reckoned with in Belgium. The concert at the Saal Erard was a complete triumph. The hall was packed to the doors and several hundred persons were turned away. After this concert Macmillen was much in demand throughout the provinces. His reputation having spread to Paris, he was taken there for a recital, which proved a great success. It was followed by several "At Home" engagements in the most important drawing-rooms in the French capital. The following autumn young Macmillen was taken to London, where his debut, on the 6th of October, 1903, at the then famous St. James' Hall, which has since been torn down to give way for the new Piccadilly Hotel, established him at once as a violinist of great rank. His debut criticisms are to-day looked upon as the most laudatory commendation ever obtained by a debutant in the British capital. Robin Legge, the critic of the *London Times*, said: "Yet very soon there began to creep into my mind Schumann's phrase appropos of Brahms, was it not? 'Hats off, gentlemen, a genius!'" and before I left the concert room I was firmly convinced that I had been in the presence of a real genius of violin playing."

Kalisch, the well-known critic of the *London Star*, said: "Mr. Macmillen is able to satisfy the severest demands which later developments make. He is sure of a position in the very front rank." The critic of the *London Morning Post* said: "In short, he strikes us as quite one of the most remarkable violinists who have appeared here lately." All the important London daily newspapers were equally as enthusiastic.

Mr. Macmillen has since made two American tours in the seasons of 1906-07 and 1907-08, during which engagements he performed at not less than 250 concerts in various parts of the United States and travelled about 40,000 miles. He appeared five times in New York and five times in Chicago on his first tour. In Chicago he was the

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soloist at the Thomas Orchestra symphony concerts at Orchestra Hall, in which he scored one of the greatest triumphs of his life.

Upon his return to America the following season, he gave three recitals at Orchestra Hall, Chicago, in which he more than confirmed the impression he had left behind him the previous year. Commenting upon his first recital of the season, Hubbard, the well-known critic of the *Chicago Tribune*, said: "He plays virtually with faultless finish and skill, so far as the mechanical side of his work is concerned, and in this need fear comparisons. Musically it was found last night that he has broadened. He read his Bach with a repose and authority that had not been noticed before to a similar degree in his interpretations, there was more of manliness in the poetry and sentiment of the Dvorak number and in the Vieuxtemps concerto there was a bigness and emotional virility that had not been there before."

Gunn, the critic of the *Inter-Ocean*, said, concerning the recital: "Francis Macmillen demonstrated afresh his remarkable hold upon the concert going public of Chicago.

One of the notable events in the life of Francis Macmillen took place on the occasion of his return to his birthplace. The reception which his fellow-citizens gave him at his home-coming to Marietta, after an absence of twelve years—in which time from a wonder-child he had reached manhood and maturity in his art—was remarkable. More than five thousand persons met him at the station with a band and escorted him to the Court House steps, where in the presence of a vast crowd, he played "Home, Sweet Home." At the close, enthusiastic college students took the horses from his carriage and drew him to his birthplace, where hundreds of his lifelong friends awaited his coming. He entered the house between two lines of little girls dressed in white, who strewed flowers in his path as he passed. He played on five successive evenings in Marietta to "sold-out" houses. For the past two years Francis Macmillen has been touring Europe. In Berlin, he gave five recitals, (two with the assistance of the Berlin Philharmonic Orchestra), and in Vienna he created one of the greatest sensations achieved by any artist in recent years.

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TORONTO, March 28, 1910.

During the present month the music business has been a little quiet, that is to say, comparatively so. January and February of this year were unusually active, and for the past few weeks our business has settled into more normal conditions, but is still far ahead of what it was a twelve month ago.

In some parts of the country the breaking up of winter has put roads in bad shape, and activities have been retarded, but not to any serious extent, and prospects are generally admitted to be excellent. The demand everywhere for player-pianos is large and increasing, and the enquiry is general for the higher priced goods. So active has been the enquiry that in a certain quarter orders are waiting to be filled.

One wholesome sign of the time is that money is circulating freely, and you may say there is an almost entire absence of any complaint as to collections being dull.

Hence the trade situation can be safely summed up as being eminently satisfactory as regards present conditions and immediate prospects.

Mr. H. E. Wimperley, general manager of the Bell Organ & Piano Co., reports business with the Bell company as leaving no ground for complaint. "Both with the city trade and country orders," said Mr. Wimperley, "we are being kept well going."

Messrs. T. Bemrose & Sons have opened a smart music store at 835 College street, Toronto. The firm is making a specialty of the manufacture and repair of violins.

Mr. Charles T. Bender, general manager of the Heintzman & Co., when called on, showed the representative of MUSICAL CANADA a long list of orders just received by mail. "Business with us could scarcely be better," said Manager Bender. "Our moving sale is a phenomenal success, and is increasing in volume day by day. It is astonishing what a quantity of accumulated stock we are clearing out. Yes, we shall get into our new long street premises as soon as possible. We do not like to be too specific as to the exact date; there are a good many alterations to be made, but no time will be lost. Payments with us are coming along well."

Manager John Wesley, of the Mendelssohn Piano Co., tells us that business with them is unusually good. "In fact, it was never so good before," said Mr. Wesley.

Messrs. Weatherburn & Gliddon report business in good shape.

Manager Fred Killer says that with the Gerhard-Heintzman Co. a steady but progressive business is going on, and the trade outlook both in town and country is a most hopeful one.

Mr. Henry H. Mason finds a most appreciable advance in the business of the Mason & Risch house over what it was about this time last year. Orders are large and for a good class of instruments. The Mason & Risch piano is meeting with much appreciation among the public and the demand for it is showing a gratifying increase. Mr. Mason is well pleased with the immediate business outlook.

The R. S. Williams & Sons Co. find business more active than ever, and this applies to every department. General Manager Harry Stanton says the trade here is larger than ever before, while with the branch at Winnipeg constant and ever-increasing activity is the order of the day. The violin department, under the direct supervision of Mr. R. S. Williams, is going ahead rapidly, and particularly in drome violins.

The Nordheimer Piano & Music Publishing Co. report good business all over. Reports are satisfactory from country agencies and travellers en route. The Nordheimer piano appears to be a wonderful seller. Several Steinway pianos have also been disposed of recently. General Manager Robt. Blackburn thinks the business outlook excellent. The Hamilton branch of this house reports trade as good.

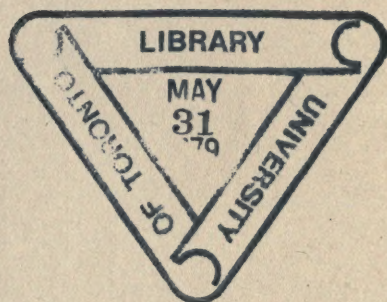
Messrs. Gourlay, Winter & Leeming are experiencing a considerable addition to business as compared with this time last year, the city end of the business especially has picked up well, orders from out of town are good both in quantity and quality. Payments are quite up to expectations, and the outlook promising.

Messrs. Whaley & Royce find trade steady; there has been no particular rush this present month, but the comparative increase is satisfactory. Orders are coming in well, and the retail trade is good.

Mr. Thomas Claxton reports a good enquiry for the better class of band instruments.

Pressure on our space necessitates a highly condensed trade summary this month.

H. H. WILTSHIRE.



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